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**FROM A FIFTH CENTURY KYLIX
BY SOTADES IN THE BRITISH MUSEUM**

LYRA GRAECA

BEING THE REMAINS OF ALL THE
GREEK LYRIC POETS FROM EUMELUS
TO TIMOTHEUS EXCEPTING PINDAR

NEWLY EDITED AND TRANSLATED BY

J. M. EDMONDS

LATE FELLOW OF JESUS COLLEGE CAMBRIDGE

IN THREE VOLUMES

VOLUME I

INCLUDING

TERPANDER ALCMAN SAPPHO AND ALCAEUS



LONDON : WILLIAM HEINEMANN
NEW YORK : G. P. PUTNAM'S SONS

MCMXXII

**ΜΑΘΗΤΡΙΑΙΣ
ΣΥΜΜΑΘΗΤΗΣ**

Greek
Putnam
5-24-27
15038
V. 1-2

PREFACE

SINCE the appearance of the fourth edition of Theodor Bergk's *Poetae Lyrici Graeci*, in which they form the third volume, the Lyric Fragments, or as they are more accurately called, the Melic Fragments, have not been published complete. The last forty years, thanks mainly to the work of the Egypt Exploration Fund and similar societies, have added very notably to our slender store, and a new edition has been long overdue. My book will, I hope, go some way to supply the want. It is complete in the sense that its sole omissions are fragments which have only palaeographical value, and it contains all that is really necessary by way of exegesis. In all places where the text adopted would otherwise be misleading I have given critical notes, save only where I have already discussed the reading in one or other of the classical periodicals. Many scholars—and to say this is not to depreciate a great work; for such things depend on the point of view—must have found Bergk lacking in two respects. First, when so little is known of these great figures of antiquity, all that little has value for us if they are to seem things of flesh and blood and not the mere subjects of a lesson in translation. With the single exception of Sappho's, the Fragments alone are not enough. I have therefore included, unlike Bergk, the chief passages of ancient literature which throw light on the life and personality of the poets and their literary reputation in antiquity—not making an exception of Sappho; for the clear-drawn self-

PREFACE

portrait she gives us in her Fragments is so precious that its very frame is of surpassing interest. To these 'Lives' I have added the ancient accounts of such early poet-musicians as Olympus and Thaletas, partly to serve in some sort as an introduction to the subject, and partly in order to avoid creating the impression that only the poets of whom some work is extant are of any importance to the student of Greek poetry. Secondly, if these mere quotations are to have more than linguistic interest, in nine cases out of ten they want explanation, and in at least five of those nine the explanation may be had from the context in which they are found. Bergk appears to have regarded the contexts as a necessary evil, and has not only relegated them to the footnotes but has made them less useful than they might have been by cutting them as short as he possibly could. I have thought it better to give full contexts in the body of the page, printing them, however, in small type so that the reader may the more easily omit them if he will.

A feature peculiar to this edition is the inclusion of a considerable number of restorations made *exempli gratia* of passages preserved only in paraphrase. These restorations, as well as those of the new Fragments, are mainly my own. The reader should clearly understand that in many cases where he finds square brackets, and all where he finds 'e.g.,' or 'e.g.' and a vertical line, he is dealing with restorations which, though they are far from being mere guesses, are only approximations to the truth. Similar warnings are sometimes conveyed by dots and pointed brackets. A dot placed beneath a letter means that that letter is a possible interpretation of the traces,

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a pointed bracket indicates that the letters within it are not or cannot have been in the MS. The emendations and restorations for which I believe myself to be responsible are marked *E* in the notes. All restorations have been checked where possible by a palaeographical method explained and exemplified in various articles in the periodicals. Briefly, it consists of the tracing of letter-groups from photographs of the extant portions of the papyrus or vellum MS. Suggestions are rejected which, when traced out by this method, are shown, with all reasonable allowance made for variation in the size of the letters and the spaces between them, to exceed or fall short of the requirements of the gap; and where the gap is bounded on the left by an imaginary marginal line, all suggestions are made to correspond—again with all reasonable allowance made—in what I may call for convenience ‘written length.’ Scholars who have not tried this method will be surprised, when they do, at the way in which it reduces the possibilities. One instance must suffice. In the first lines of Alcaeus 27, the letters Δ of παι[]δων, AI of πρώ]τα, TO before γάρ, and IC of ἀλλ]ας, come immediately under one another. Metre requires *two* supplementary syllables in lines 1 and 2, *three* in line 3, and *one* in line 4. All these supplements must correspond in written length not only with one another but with any suggestions made for the four subsequent lines, and when they are made the result must be not only a passage satisfactory in metre, grammar, dialect and sentiment, but something which Alcaeus might have written. I should add here that so far as I have found it practicable my work on the new Fragments is based

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on the actual MSS.; where I have used only photographs the results should be taken as still requiring corroboration. The latter cases are indicated in the footnotes.

The arrangement of the Fragments follows, where this can be inferred, the arrangement of the editions current in the later antiquity; but it must not be understood as certainly reproducing it. Cross-references to the numerations of Bergk and Hiller-Crusius will be found on page 431. I have added a separate index of the ancient authors, including those to whom we are indebted for most of our knowledge of these poets and their works. Among the modern writers who have collected, emended, and interpreted the Fragments, next to Bergk¹ and those on whom he drew—Ahrens, Bekker, Benseler, Bentley, Blomfield,² Boissonade, Brunck, Cobet, Cramer, Gaisford, Hartung, Hecker, Hermann, Keil, Kock, Matthiae, Meineke, O. Müller, Nauck, Neue, Porson, Reiske, Schneidewin,³ Schweighäuser,⁴ Seidler, Ursinus, Volgger, Voss, Welcker, Wolf—I owe most to E. P. Grenfell, A. S. Hunt, Kaibel and U. von Wilamowitz-Moellendorff. My obligations to these, as to other recent and living scholars, are indicated in the notes. I must here record my thanks to the Director of the British Museum for permission to reproduce the Sotades vase, and to the Council of the Egypt Exploration Fund for allowing me to print the Oxyrhynchus Fragments; to D. Bassi, J. Harrower, W. Schubart, and the Directors of the Bibliothèque Nationale and of Graz University, for supplying me with photographs of papyri and other MSS. in their care. And I gratefully acknowledge the help and

¹ *R*

² *Blf.*

³ *Schn.*

⁴ *Schw.*

PREFACE

encouragement I have received from Mrs. Adam, H. I. Bell, S. G. Campbell, A. B. Cook, R. D. Hicks, H. Rackham and A. J. B. Wace.

An account of the MS. tradition when the authors concerned run into the sixties is a formidable affair, and would be beyond the scope of this book. For the most important, the scholar will find much of what he requires in O. Hoffmann's *Griechische Dialekte* and in the introduction to A. C. Pearson's *Fragments of Sophocles*. The earlier history of the text has been ably worked out by Wilamowitz in the works mentioned in the Bibliography. But it should be borne in mind that statements on the Aeolic metres and dialect published before 1914 may need modification. I cannot hope that the many references in this book are quite exhaustive, modern, and correct. But I have done my best to make them so. A few not quite obvious errors, of which the worst is *Alexandrides* for *Anaxandrides* on pp. 100 and 101, will be found corrected in the Indexes. In the translation of Sappho *fr. 35* the proverb should be in square brackets. The omitted fragments of merely palaeographical value will be found in the Papyrus Collections—*Oxyrhynchus, Berliner Klassiker-texte, Halle, Società Italiana*. It will perhaps be useful to the reader to know that Volume II, which is already in the press, includes Stesichorus, Ibucus, Anacreon, and Simonides, and that Volume III., which is in preparation, will include Corinna, Bacchylides, Timotheus, the Scolia, the Folk-Songs, the Anacreontea, and the Adespota, with an account of Greek Lyric Poetry.

J. M. E.

CAMBRIDGE,
December 22, 1921.

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- G. S. Farnell *Greek Lyric Poetry* London 1891; select text with introductions and notes
- O. Hoffmann *Die Griechischen Dialekte in ihrem historischen Zusammenhange mit der wichtigsten ihrer Quellen* Göttingen 1891-8; select text of certain authors with contexts and critical notes (used with inscriptions, etc. to illustrate the dialects)
- H. Weir Smyth *Greek Melic Poets* London 1900; select text with introductions, notes, and bibliography
- E. Hiller and O. Crusius *Anthologia Lyrica sive Lyricorum Graecorum veterum praeter Pindarum reliquiae potiores* Leipzig 1903; select text with a few critical notes; contains no new fragments
-
- U. von Wilamowitz-Moellendorff (1) *Textgeschichte der griechischen Lyriker* Berlin 1900; history of the text, (2) *Sappho und Simonides* Berlin 1913; various articles on certain of the Lyric Poets and their works, (3) *Griechische Verskunst* Berlin 1921; a study of Greek Metre¹
- A. C. Pearson *The Fragments of Sophocles* Cambridge 1917 introduction; on the 'sources' and their MSS
-
- J. W. Mackail *Lectures on Greek Poetry* London 1910

See also *Oxyrhynchus Papyri* I (1898) and X (1914), Pauly-Wissowa *Realencyklopädie* under *Alcman*, *Sappho*, *Alcaeus*, etc., J. Sitzler in Bursian (Kroll), *Jahresbericht über die Fortschritte der klassischen Altertumswissenschaft* 1900, 1907, 1919, and various articles by the editor of this edition in the *Classical Review*, *Classical Quarterly*, and *Cambridge Philological Society's Proceedings* from 1909 to 1922

¹ These reached me too late for me to profit by them in preparing my first volume

LYRA GRAECA

VOL. I.

B

ΠΙΝΔΑΡΕ Μουσάων ἰερὸν στόμα, καὶ λάλε Σειρήν
ΒΑΚΧΥΛΙΔΗ, ΣΑΠΦΟΥΣ τ' Αἰολίδες χάριτες,
γράμμα τ' ἈΝΑΚΡΕΙΟΝΤΟΣ, 'Ομηρικὸν ὃς τ' ἀπὸ²
ρέῦμα
ἔσπασας οἰκείοις ΣΤΗΣΙΧΟΡ' ἐν καμάτοις,
ἢ τε ΣΙΜΩΝΙΔΕΩ γλυκερὴ σελίς, ἥδυ τε Πειθοῦς
"ΙΒΥΚΕ καὶ παίδων ἄνθος ἀμησάμενε,
καὶ ξίφος ἈΛΚΑΙΟΙΟ τὸ πολλάκις αἷμα τυράννων
ἔσπεισεν πάτρης θέσμια ῥύμομενον,
θηλυμελεῖς τ' ἈΛΚΜΑΝΟΣ ἀηδόνες, ἵλατε, πάσης
ἀρχὴν οὐ λυρικῆς καὶ πέρας ἔστασατε.¹

¹ Anth. Pal. 9. 184 line 4 Jahn κακέτοις 'irrigation-ditches' perhaps rightly line 10 Mein : miss ἔσπάσατε

That holy mouth of the Muses PINDAR, that sweetly
prattling Siren BACCHYLIDES, those Aeolian Graces of
SAPPHO; the book ANACREON wrote, STESICHORUS
whose work was fed from the stream of Homer;
the delicious scroll of SIMONIDES, IBYCUS gatherer
of the bloom of Persuasion and of lads, the sword
ALCAEUS used, to shed tyrant blood and save his
country's rights, the maiden-tunèd nightingales of
ALCMAN; I pray you all be gracious unto me, ye that
have established the beginning and the ending of all
lyric song.¹

¹ *Palatine Anthology*: probably the motto for a book of
selections from the Nine Lyric Poets ; cf. 9. 571 (p. 165)

ΟΛΤΜΠΟΤ

Βίος

Plut. Mus. 5 'Αλέξανδρος δ' ἐν τῇ Συναγωγῇ τῶν Περὶ Φρυγίας κρούματα "Ολυμπον ἔφη πρώτον εἰς τοὺς" Ελληνας κομίσαι, ἔτι δὲ καὶ τοὺς Ἰδαίους Δακτύλους. "Ταγνιν δὲ πρώτον αὐλῆσαι, εἶτα τὸν τούτου νίὸν Μαρσύαν, εἴτ' "Ολυμπον.

Ibid. 7 [π. αὐλῳδικῶν νόμων]: λέγεται γὰρ τὸν προειρημένον "Ολυμπον, αὐλητὴν ὅντα τῶν ἐκ Φρυγίας, ποιῆσαι νόμον αὐλητικὸν εἰς Ἀπόλλωνα τὸν καλούμενον Πολυκέφαλον" εἶναι δὲ τὸν "Ολυμπον τοῦτόν φασιν <ἔνιοι>¹ ἔνα τῶν ἀπὸ τοῦ πρώτου Ολύμπου τοῦ Μαρσύου πεποιηκότος εἰς τοὺς θεοὺς τοὺς νόμους" οὗτος γὰρ παιδικὰ γενούμενος Μαρσύου καὶ τὴν αὐλησιν μαθὼν παρ' αὐτοῦ τοὺς νόμους τοὺς ἀρμονικοὺς ἐξήνεγκεν εἰς τὴν Ἑλλάδα, οἷς νῦν χρῶνται οἱ Ελληνες ἐν ταῖς ἑορταῖς τῶν θεῶν. ἄλλοι δὲ Κράτητος εἶναι φασι τὸν Πολυκέφαλον νόμον, γενομένου μαθητοῦ Ολύμπου. ὁ δὲ Πρατίνας Ολύμπου φησὶν εἶναι τοῦ νεωτέρου τὸν νόμον

¹ E

¹ in ancient times there was some confusion between the elder and younger musicians of this name. Both seem to have been musicians pure and simple, but are included here

OLYMPUS

LIFE¹

Plutarch *On Music*: Alexander in his *Collections on Phrygia* declares that instrumental music was introduced into Greece by Olympus and by the Idaean Dactyls or Priests of Cybelè. The first flute-player according to him was Hyagnis, who was followed by his son Marsyas, who was succeeded by Olympus.

The Same: [on lyre-sung 'nomes']: We are told that the Olympus of whom we spoke just now, a flute-player from Phrygia, composed a flute-nome² to Apollo which is known as the Many-Headed. This Olympus, however, is said by some authorities to have been a descendant of the first Olympus, son of Marsyas, who composed the nomes to the Gods.—This earlier Olympus was in his boyhood a favourite of Marsyas, and learning flute-playing of him, introduced the musical nomes² into Greece, where they are now used at the festivals of the Gods.—According to another account, however, the Many-Headed nome is the work of Crates 'a pupil of Olympus,' though Pratinas declares it to be the work of Olympus the Second. The Harmatian

because the development of Greek lyric poetry is hardly separable in its early stages from that of Greek music
² i.e. a certain type of air for the flute alone, not for flute and voice as above

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τοῦτον, τὸν δὲ καλούμενον Ἀρμάτιον νόμον λέγεται ποιῆσαι ὁ πρῶτος Ὄλυμπος, ὁ Μαρσύου μαθητής. . . . ὅτι δ' ἐστὶν Ὄλυμπου ὁ Ἀρμάτιος νόμος, ἐκ τῆς Γλαύκου Ἀναγραφῆς τῆς ὑπὲρ τῶν Ἀρχαίων Ποιητῶν μάθοι ἀν τις . . . ἄλλοι δέ τινες ὑπὸ Μυσῶν εὑρῆσθαι τοῦτον τὸν νόμον· γεγονέναι γάρ τινας ἀρχαίους αὐλητὰς Μυσούς.

Plut. *Mus.* 11 Ὄλυμπος δὲ ὡς Ἀριστόξενός φησιν, ὑπολαμβάνεται ὑπὸ τῶν μουσικῶν τοῦ ἐναρμονίου γένους εὑρετὴς γεγενῆσθαι· τὰ γάρ πρὸ ἐκείνου πάντα διάτονα καὶ χρωματικὰ ἦν. ὑπονοοῦσι δὲ τὴν εὕρεσιν τοιαύτην τινὰ γενέσθαι· ἀναστρεφόμενον τὸν Ὄλυμπον ἐν τῷ διατόνῳ καὶ διαβιβάζοντα τὸ μέλος πολλάκις ἐπὶ τὴν διάτονον παρυπάτην, τότε μὲν ἀπὸ τῆς παραμέσης, τότε δ' ἀπὸ τῆς μέσης, καὶ παραβαίνοντα τὴν διάτονον λιχανὸν καταμαθεῖν τὸ κάλλος τοῦ ἥθους, καὶ οὕτω τὸ ἐκ τῆς ἀναλογίας συνεστηκὸς σύστημα θαυμάσαντα καὶ ἀποδεξάμενον ἐν τούτῳ ποιεῖν ἐπὶ τοῦ Δωρίου τόνου· οὕτε γὰρ τῶν τοῦ διατόνου ἰδίων οὔτε τῶν τοῦ χρώματος ἀπτεσθαι, ἀλλ' ἡδη τῶν τῆς ἀρμονίας. εἶναι δ' αὐτῷ τὰ πρῶτα τῶν ἐναρμονίων τοιαῦτα . . . φαίνεται δ' Ὄλυμπος αὐξῆσας μουσικὴν τῷ ἀγένητόν τι καὶ ἀγνοούμενον ὑπὸ τῶν ἔμπροσθεν εἰσαγαγεῖν, καὶ ἀρχηγὸς γενέσθαι τῆς Ἑλληνικῆς καὶ καλῆς μουσικῆς.

Ibid. 15 Ὄλυμπον γὰρ πρῶτον Ἀριστόξενος ἐν τῷ πρώτῳ περὶ Μουσικῆς ἐπὶ τῷ Πύθωνί φησιν ἐπικηδεῖν αὐλῆσαι Λυδιστί.

Ibid. 29 καὶ αὐτὸν δὲ τὸν Ὄλυμπον ἐκεῖνον, φ δὴ τὴν ἀρχὴν τῆς Ἑλληνικῆς τε καὶ νομικῆς μου-

LIFE OF OLYMPUS

nome, as it is called, is reputed the work of the first Olympus, the pupil of Marsyas . . . and this view is supported by Glaucus in his *Account of the Ancient Poets*. . . . It is held, however, by some writers that the Harmatian nome was a Mysian invention, Mysia having produced flute-players in ancient times.

Plutarch *On Music*: According to Aristoxenus, musicians ascribe the invention of the Enharmonic scale (EE'FABB'CE)¹ to Olympus. Before his time the only scales had been the Diatonic and the Chromatic. The invention is supposed to have come about thus : In descending in the Diatonic scale his melody frequently passed from B or from A to F, omitting G. Realising the beauty of this effect, Olympus in his astonishment accepted the principle for the whole system, and composed in it in the Dorian 'mode,' rejecting all intervals peculiar to the Diatonic or Chromatic scales and concerning himself directly with the mode. Such was the origin of his Enharmonic scale. . . . It is clear that Olympus made a real advance in music by introducing an entire novelty, and was the father of good music in Greece.

The Same : We are told by Aristoxenus in the first Book of his *Treatise on Music* that the first flute-player to use the Lydian mode was Olympus in his Lament for the serpent Python.

The Same : The Olympus who is reputed the originator of art-music in Greece, is considered to

¹ the dash indicates a quarter-tone

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σης ἀποδιδόασι, τό τε τῆς ἀρμονίας γένος ἔξευρεῖν φασι, καὶ τῶν ῥυθμῶν τόν τε προσοδιακὸν ἐν ὧ ὁ τοῦ Ἀρέως νόμος, καὶ τὸν χορεῖον ὡς πολλῷ κέχρηται ἐν τοῖς Μητράφοις· ἔνιοι δὲ καὶ τὸν βακχεῖον "Ολυμπον οἴονται εὐρηκέναι. δῆλοι δ' ἔκαστον τῶν ἀρχαίων μελῶν ὅτι ταῦθ' οὕτως ἔχει.

Plut. *Mus.* 33 οἶον Ὁλύμπῳ τὸ ἐναρμόνιον γένος ἐπὶ Φρυγίου τόνου τεθὲν παίωνι ἐπιβάτῳ μιχθέν· τοῦτο γὰρ τῆς ἀρχῆς τὸ ἥθος ἐγένυνησεν ἐπὶ τῷ τῆς Ἀθηνᾶς νόμῳ· προσληφθείσης γὰρ μελοποιίας καὶ ῥυθμοποιίας τεχνικῶς δὲ μεταληφθέντος τοῦ ῥυθμοῦ μόνον αὐτοῦ καὶ γενομένου τροχαίου ἀντὶ παίωνος, συνέστη τὸ Ὁλύμπου ἐναρμόνιον γένος.

Ibid. 18 καὶ οἱ παλαιοὶ δὲ πάντες οὐκ ἀπείρως ἔχοντες πασῶν τῶν ἀρμονιῶν ἐνίαις ἔχρήσαντο· οὐ γὰρ ἡ ἄγνοια τῆς τοιαύτης στενοχωρίας καὶ ὀλιγοχορδίας αὐτοῖς αἰτίᾳ γεγένηται· οὐδὲ δι' ἄγνοιαν οἱ περὶ Ὁλυμπον καὶ Τέρπανδρον καὶ οἱ ἀκολουθήσαντες τῇ τούτων προαιρέσει περιεῖλον τὴν πολυχορδίαν τε καὶ ποικιλίαν. μαρτυρεῖ γοῦν τὰ Ὁλύμπου τε καὶ Τέρπανδρου ποιήματα καὶ τῶν τούτοις δύμοιοτρόπων πάντων. ὀλιγόχορδα¹ γὰρ ὅντα καὶ ἀπλᾶ διαφέρει τῶν ποικίλων καὶ πολυχόρδων, ὡς μηδένα δύνασθαι μιμήσασθαι τὸν Ὁλύμπου τρόπον, ὑστερίζειν δὲ τούτου τοὺς ἐν τῷ πολυχόρδῳ τε καὶ πολυτρόπῳ καταγιγνομένους.

¹ Volkmanii: miss τρίχορδα

LIFE OF OLYMPUS

have invented not only the Enharmonic scale but the two rhythms known as the Prosodiac (—◦◦), which is that of the Nome of Ares, and the Choree (◦◦◦) which occurs so frequently in the tunes used in the worship of Cybelè. The Bacchius (◦—◦) also is sometimes ascribed to him.¹ These statements are borne out by each of the ancient melodies.

Plutarch *On Music*: Take for instance the Enharmonic scale employed by Olympus with the Phrygian mode and the Epibatic Paeon,² the combination which gives its character to the opening of the Nome to Athena. Both melody and rhythm make their contribution, the metre being merely changed in a cunning way so as to become as it were trochaic instead of paeonic, and the effect is completed by the use of the Enharmonic scale of Olympus.

The Same : Moreover, although the ancient poets used only some of the 'modes,' they knew them all. It is not through ignorance that they confine themselves to employing so few strings,³ or that composers like Olympus and Terpander and their followers denied themselves the use of many strings and the variety which that entails. This is clear both from the works of Olympus and Terpander and those of the composers who belong to the same school. Though they are quite simple and written only for a few strings, they so far excel the elaborate works written for many, that the style of Olympus remains inimitable and the exponents of the opposite principle have to take the second place.

¹ see also Plut. *Mus.* 10 (on Thaletas p. 37) ² perh. the '3rd Paeon' (◦◦—◦) called *δρόμιος* or 'running' ³ or 'notes'; the Greek word is intended to include the stops of the flute; so also below

LYRA GRAECA

Arist. Pol. 8. 5 [π. μουσικῆς]· τοῦτο δ' ἀν εἴη δῆλον, εἰ ποιοί τινες τὰ ἥθη γιγνόμεθα δι' αὐτῆς. ἀλλὰ μὴν ὅτι γιγνόμεθα ποιοί τινες, φανερὸν διὰ πολλῶν τῶν ἔτέρων, οὐχ ἥκιστα δὲ καὶ διὰ τῶν Ὀλύμπου μελῶν. ταῦτα γὰρ ὁμολογουμένως ποιεῖ τὰς ψυχὰς ἐνθουσιαστικάς, οὐδὲν δὲ ἐνθουσιασμὸς τοῦ περὶ τὴν ψυχὴν ἥθους πάθος ἐστίν.

Suid. Ὁλυμπος· Φρύξ, νεώτερος, αὐλητὴς γεγονὼς ἐπὶ Μίδου τοῦ Γορδίου.

Hesych. Ὁλύμπου νόμος· τῶν αὐλητικῶν τις.

Ar. Eq. 7 ΔΗ. ὡς κακόδαιμον, πῶς ἔχεις; NI. κακῶς καθάπτερ σύ.

ΔΗ. δεῦρο δὴ πρόσελθ', ἵνα

ξυναυλίαν κλαύσωμεν Οὐλύμπου νόμον.

Sch. ad loc. . . . ὁ δὲ Ὄλυμπος μουσικὸς ἦν,
Μαρσύου μαθητής. ἔγραψε δὲ αὐλητικοὺς καὶ
θρηνητικοὺς νόμους.

Vide Apollod. 1. 4. 2, Plut. *Mus.* 10, Eur. *I. A.* 577, Plat. *Symp.* 315 e, *Ion* 533 b, *Lans* 3. 677 b, *Min.* 318 b, Luc. *adv. ind.* 5, Strab. 10. 470, 12. 578,

Among their earliest lyric poets the Greeks numbered Olen, Linus, Pamphos, Orpheus, Chrysosthemis, Philammon, Thamyris, Eumolpus, and Musaeus. Works ascribed to some of these were extant in antiquity. See,

LIFE OF OLYMPUS

Aristotle Politics: [on music]: This would be clear if we could show that music affects our characters. And we can, by many instances, notably that of the musical compositions of Olympus, which admittedly carry us away, an effect which is a condition of the character of the soul.

Suidas Lexicon: Olympus: A Phrygian, the younger of the name, a flute-player who flourished in the time of Midas¹ son of Gordias.

Hesychius Glossary: Nome of Olympus: One of the composers for the flute.

Aristophanes Knights:

DEMOSTHENES. My poor old mate, how d'ye feel?

NICIAS. Bad, as bad as you do.

DEM. Then come here, and

'let's pipe Olympus' nome of woe in concert.'

[*They hum a few bars.*]

Scholiast on the passage: Olympus was a musician, a pupil of Marsyas. He wrote dirge-nomes for the flute.

¹ died B.C. 693.

Ael. *V. H.* 13. 20, Ov. *Met.* 6. 393, Plin. *N. H.* 36. 5. 4, Hyg. *F.* 165, 273, Paus. 10. 30. 9.

for instance, *Hdt.* 4. 35, 7. 6, *Plato Crat.* 402 b, Rep. 364 e, *Arist. H.A.* 563 a 18, *Paus.* 1. 14. 3, 22. 7, 7. 21. 9, 9. 27. 2, 29. 7 f, 10. 7. 2, *Clem. Al. Str.* 1. 21. 131, *Procl. ap. Phot. Bibl.* 320.

ΕΤΜΗΛΟΤ

Βίος

Paus. 2. 1. 1. ἡ δὲ Κορινθία χώρα, μοῖρα οὐσα τῆς Ἀργείας ἀπὸ Κορίνθου τὸ ὄνομα ἔσχηκε. Διὸς δὲ εἶναι Κόρινθον οὐδένα οἰδα εἰπόντα πω σπουδῇ, πλὴν Κορινθίων τῶν πολλῶν. Εὔμηλος δὲ ὁ Ἀμφιλύτου τῶν Βακχιδῶν καλουμένων, δς καὶ τὰ ἔπη λέγεται ποιήσαι, φησὶν ἐν τῇ Κορινθίᾳ Συγγραφῇ, εἰ δὴ Εὔμηλου γε ἡ συγγραφή, Ἐφύραν Ὡκεανοῦ θυγατέρα οἰκῆσαι πρῶτον ἐν τῇ γῇ ταύτῃ . . .

Sch. Ap. Rh. 1. 146 [Αἴτωλὸς Λήδη]. . . . Ιλαύκου δὲ αὐτὴν τοῦ Σισύφου ἐκ πατρὸς ἐν Κορινθιακοῖς λέγει Εὔμηλος καὶ Παντειδυίας μητρός.

Sch. Pind. O. 13. 74 διδάσκει δὲ τοῦτο Εὔμηλός τις ποιητὴς ἴστορικός . . .

Clem. Al. Str. 6. 267 τὰ δὲ Ἡσιόδου μετήλλαξαν εἰς πεζὸν λόγον καὶ ως ἵδια ἐξήνεγκαν Εὔμηλός τε καὶ Ἀκουσίλαος οἱ ἴστοριογράφοι.

Ibid. 1. 151 ἀλλὰ καὶ ὁ τὴν Εὐρωπίαν ποιήσας ἴστορει τὸ ἐν Δελφοῖς ἄγαλμα Ἀπόλλωνος κίονα εἶναι διὰ τῶνδε . . .

Sch. Il. 6. 131 τῆς ἴστορίας πολλοὶ ἐμνήσθησαν, προηγουμένως δὲ ὁ τὴν Εὐρωπίαν πεποιηκὼς Εὔμηλος.

Paus. 9. 5. 8 ὁ δὲ τὰ ἔπη τὰ ἐς Εὐρώπην ποιήσας φησὶν Ἀμφίονα χρήσασθαι λύρᾳ πρῶτον Ἐρμοῦ διδάξαντος.

Ath. 7. 277 d . . . ὁ τὴν Τιτανομαχίαν ποιήσας,

EUMELUS

LIFE

Pausanias *Description of Greece*: The district of Corinth, which is part of the district of Argos, has its name from Corinthus, who to the best of my belief is seriously called a son of Zeus only by the local if loud authority of the inhabitants. Eumēlus son of Amphilytus of what is known as the house of the Bacchids, the reputed author of the epic poem (*Corinthiaca*), declares in the *Corinthian History*, if indeed his title to this is not false, that this country was first settled by Ephyra daughter of Oceanus . . .

Scholiast on Apollonius of Rhodes *Argonautica* [Aetolian Leda]: . . . She is made the daughter of Sisyphus and Panteiduia by Eumelus in the *Corinthiaca*.

Scholiast on Pindar: . . . We are told this by an historical poet called Eumelus.

Clement of Alexandria *Miscellanies*: What Hesiod wrote was put into prose and published as their own by the historians Eumelus and Acusilaüs.

The Same: Moreover the statue of Apollo at Delphi is shown to have been a pillar by the words of the poet of the *Europia* . . .

Scholiast on the *Iliad*: This account (of Dionysus) is given by many authors, but occurs first in Eumelus the poet of the *Europia*.

Pausanias *Description of Greece*: According to the author of the poem on Europa, the first player on the lyre was Amphion, who was taught by Hermes.

Athenaeus *Doctors at Dinner*: The poet of the

LYRA GRAECA.

**εὗτ' Εὔμηλός ἐστιν ὁ Κορίνθιος ἢ Ἐρκτῖνος ἢ
ὅστις δήποτε χαίρει ὀνομαζόμενος.**

Euseb. Ol. 4. 4 Eumelus poeta qui *Bugoniam* composit et *Europiam* cognoscebat.

Clem. Al. Str. 1. 144 Εὔμηλος δὲ ὁ Κορίνθιος . . . ἐπιβεβληκέναι Ἀρχίᾳ τῷ Συρακούσας κτίσαντι.

Vide *Frag.* 1, Clem. Al. Str. 6. 264, Paus. 2. 3. 10, 2. 2, Apollod. 3. 8. 2, 9. 1, 11. 1, Sch. Ap. Rh. 2. 948, 3. 1371, 4. 1212, Tz. ad Lyc. 480, ad Hes. *Op.* 1.

ΕΤΜΗΛΟΤ

1 Προσόδιον εἰς Δῆλον

Paus. 4. 4. 1 [π. Μεσσηνίων]. ἐπὶ δὲ Φίντα τοῦ Συβότα πρώτου Μεσσήνιοι¹ τῷ Ἀπόλλωνι ἐσ Δῆλον θυσίαν καὶ ἀνδρῶν χορὸν ἀποστέλλουσι. τὸ δέ σφισιν ἄσμα προσόδιον ἐσ τὸν θεὸν ἐδίδαξεν Εὔμηλος· εἶναι τε ὡς ἀληθῶς Εὔμηλου νομίζεται μόνα τὰ ἔπη ταῦτα.

Ibid. 4. 33. 3 [π. Ἰθωμῆς]. ἄγουσι δὲ (Μεσσήνιοι) καὶ ἔορτὴν ἐπέτειον Ἰθωμαῖα· τὸ δὲ ἀρχαῖον καὶ ἄγῶνα ἐτίθεσαν μουσικῆς· τεκμαίρεσθαι δέ ἐστιν ἄλλοις τε καὶ Εὔμηλου τοῖς ἔπεσιν. ἐποίησε γοῦν καὶ τάδε ἐν τῷ προσοδίῳ τῷ ἐσ Δῆλον·

τῷ γὰρ Ἰθωμάτα καταθύμιος ἔπλετο Μοῖσα
ἀ καθαρὰν <κίθαριν> καὶ ἐλεύθερα σάμβαλ'
ἔχοισα.²

2

Ibid. 5. 19. 10 [π. λάρνακος τῆς Κυψέλου]. τὰ ἐπιγράμματα δὲ τὰ ἐπ' αὐτῆς τάχα μέν που καὶ ἄλλος τις ἀν εἴη πεποιηκώς, τῆς δὲ ὑπονοίας τὸ πολὺ ἐσ Εὔμηλον τὸν Κορίνθιον εἶχεν ἡμῖν, ἄλλων τε ἔνεκα καὶ τοῦ προσοδίου μάλιστα δ ἐποίησεν ἐσ Δῆλον.

¹ mss insert τότε

² B: mss ἀ καθαρὰ καὶ

¹ traditional date 734 or 757

² cf. Ibid. 2. 1. 1: ref. to

EUMELUS

Titanomachy, Eumelus of Corinth, Arctinus, or whoever the good man may be . . .

Eusebius *Chronicle*: Fourth year of the Fourth Olympiad (B.C. 761): Flourished Eumelus, the poet of the *Bugonia* and the *Europia*.

Clement of Alexandria *Miscellanies*: Eumelus of Corinth . . . was contemporary with Archias the founder of Syracuse.¹

p. 23, Laur. Lyd. *Mens.* 4. 48, and for fragments of these epics Kinkel *Epic. Gr. Frag.* p. 185.

EUMELUS

1 PROCESSIONAL TO DELOS

Pausanias *Description of Greece* [on Messenia]: In the reign of Phintas son of Sybotas the Messenians first sent a sacrifice and a male chorus to Apollo at Delos. Their trainer in the processional song to the God was Eumelus, and the epic lines they sang are believed to be the only genuine work of Eumelus now extant.

The Same [on Ithomè]: The Messenians hold a yearly festival (of Zeus Ithomatas) called the Ithomaea. In ancient times they had a musical contest too, as is testified, among other things, by the lines of Eumelus, who wrote in his *Processional to Delos*:

For he of Ithome taketh delight in a Muse that hath a pure lyre and weareth the sandals of freedom.²

2

The Same [on the Chest of Cypselus]: The inscriptions upon the chest may, of course, be the work of some other man, but my impressions on the whole point to Eumelus of Corinth, particularly in view of his *Processional to Delos*.³

Messenia's struggles with Sparta c. 725? ³ the dates are against P.'s view

ΤΕΡΠΑΝΔΡΟΤ

Bίος

Athl. 14. 635 d ἀγνοεῖ δ' ὁ Ποσειδώνιος ὅτι ἀρχαῖον ἔστιν ὄργανον ἡ μάγαδις σαφῶς Πινδάρου λέγοντος τὸν Τέρπανδρον ἀντίφθογγον εύρεūν τῇ παρὰ Λυδοῖς πηκτίδι τὸν βάρβιτον (fr. 125). 'Τόν ῥα Τέρπανδρός ποθ' ὁ Λέσβιος εύρε, | πρῶτος ἐν δείπνοισι Λυδῶν | ψαλμὸν ἀντίφθογγον ὑψηλᾶς ἀκουῶν πηκτίδος.' πηκτὶς δὲ καὶ μάγαδις ταῦτον . . . ὅτι δὲ καὶ Τέρπανδρος ἀρχαιότερος Ἀνακρέοντος δῆλον ἐκ τούτων· τὰ Κάρνεια πρῶτος πάντων Τέρπανδρος νικᾷ, ὡς Ἑλλάνικος ἴστορεῖ ἐν τε τοῖς ἐμμέτροις Καρνεονίκαις κάν τοῖς καταλογάδην. ἐγένετο δὲ ἡ θέσις τῶν Καρνείων κατὰ τὴν ἕκτην καὶ εἰκοστὴν Ὁλυμπιάδα, ὡς Σωσίβιός φησιν ἐν τῷ Περὶ Χρόνων. 'Ιερώνυμος δ' ἐν τῷ Περὶ Κιθαρῳδῶν, ὅπερ ἔστιν πέμπτον Περὶ Ποιητῶν, κατὰ Λυκοῦργον τὸν νομοθέτην τὸν Τέρπανδρόν φησι γενέσθαι, ὃς ὑπὸ πάντων συμφώνως ἴστορεῖται μετὰ Ἰφίτου τοῦ Ἡλείου τὴν πρώτην ἀριθμεῖσαν τῶν Ὁλυμπίων θέσιν διαθεῖναι.

Mar. Par. 34 ἀφ' οὐ Τέρπανδρος ὁ Δερδένεος ὁ Λέσβιος τοὺς νόμους . . .¹ καὶ τὴν ἔμπροσθε

¹ for the gap of about 30 letters (partly filled by Selden's transcript) see Jacoby Marm. Par.

TERPANDER

LIFE

Athenaeus *Doctors at Dinner*: When Poseidonius says this, he does not realise that the *magadis* is an ancient instrument, because Pindar plainly states that Terpander invented the *barbitos* or lyre to respond¹ to the Lydian *pectis* or lute, in the words 'Which Lesbian Terpander invented of old to vibrate in answer to the low-pitched lute at the feasts of the Lydians;' and the *pectis* and the *magadis* are the same . . . It is clear that Terpander was earlier than Anacreon from the following considerations. According to Hellanicus both in his metrical and in his formal lists of Victors at the Carneian Festival, the first recorded name is Terpander's; and we know from Sosibius' *Chronology* that the festival was founded in the 26th Olympiad (B.C. 676–673), while Hieronymus' tract *On Singers to the Lyre*, which forms the fifth Book of his *Treatise on the Poets*, assigns him to the time of the lawgiver Lycurgus, who is admitted on all hands to have arranged with Iphitus of Elis the first Olympic Games reckoned in the list (B.C. 776).

Parian Chronicle: From the time when the Lesbian Terpander son of Derdenes . . . the 'nomes' . . .

¹ i.e. to accompany it an octave higher? (*ὑψάντη* lit. 'highest' was according to our reckoning the lowest note in a Greek 'mode')

LYRA GRAECA

μουσικὴν μετέστησεν ἔτη ΗΗΗΓΔΔΔΙ ἄρχοντος
Ἀθήνησιν Δρωπίδου.

Eus. : Ol. 33. 2 : Terpander citharoedus insignis
habetur.

Tim. Pers. 234 πρῶτος ποικιλόμουσον Ὁρ-
φεὺς χέλυν ἐτέκνωσεν
νίὸς Καλλιόπας Πιερίας ἐπι.
Τέρπανδρος δ' ἐπὶ τῷ δέκα
ζεῦξε μοῦσαν ἐν ὡδαῖς.
Λέσβος δ' Αἰολίᾳ νιν Ἀν-
τίσσα γείνατο κλεινόν·
νῦν δὲ Τιμόθεος μέτροις
ρύθμοῖς τ' ἐνδεκακρουμάτοις
κίθαριν ἐξανατέλλει.

Arist. Probl. 19. 32 διὰ τί διὰ πασῶν καλεῖται
ἀλλ' οὐ κατὰ τὸν ἀριθμὸν δι' ὀκτώ, ὥσπερ καὶ
διὰ τεττάρων καὶ διὰ πέντε; ἡ ὅτι ἐπτὰ ἡσαν αἱ
χορδαὶ τὸ ἀρχαῖον, εἰτ' ἐξελῶν τὴν τρίτην Τέρπαν-
δρος τὴν νήτην προσέθηκε, καὶ ἐπὶ τούτου ἐκλήθη
διὰ πασῶν ἀλλ' οὐ δι' ὀκτώ δι' ἐπτὰ γὰρ ἦν.

Plut. Mus. 28 οἱ γὰρ ἴστορήσαντες τὰ τοιαῦτα
Τέρπανδρῳ μὲν τὴν τε Δωριον νήτην προσετί-
θεσαν, οὐ χρησαμένων αὐτῇ τῶν ἐμπροσθεν κατὰ
τὸ μέλος.

Ibid. 30 [π. Τιμοθέου] οὗτος γὰρ ἐπταφθόγγους
τῆς λύρας ὑπαρχούσης ἔως εἰς Ἀριστοκλείδην,
τὸν Τέρπανδρειον τόνον¹ διέρριψεν εἰς πλείονας
φθόγγους.²

Suid. Τέρπανδρος· Ἀρναῖος, ἡ Λέσβιος ἀπὸ
Ἀντίσσης, ἡ Κυμαῖος· οἱ δὲ καὶ ἀπόγονον
Ἡσιόδου ἀνέγραψαν· ἄλλοι δὲ Ὁμήρου, Βοίου

LIFE OF TERPANDER

and changed the style of music 381 years, in the archonship of Dropides at Athens (B.C. 645).

Eusebius *Chronicle*: Olympiad 33. 2 (B.C. 647) Flourished Terpander the singer to the lyre.

Timotheus *Persae*: In the beginning did Orpheus son of Calliopè beget the motley-musicked shell on Mount Pieria, and after him came the famous Terpander, born of Aeolian Lesbos at Antissa, and yoked the Muse unto poems ten. And lo! now Timotheus giveth the lyre new life with times and measures of eleven strings.

Aristotle *Problems*: Why is the octave described as *diapason* or 'at an interval of all,' rather than numerically 'at an interval of eight,' as we say 'at an interval of four' or 'of five'? Is it because the strings were in old times seven, and Terpander removed the 'third' when he added the *netè* or 'highest,' thus keeping the total seven and not increasing it to eight?¹

Plutarch *on Music*: The musical historians attributed the Dorian *nete* or octave-note to Terpander, musicians before him not having employed it.

The Same [on Timotheus]: Down to the time of Aristocleides the lyre had had seven strings. Timotheus divided the Terpandean mode into a greater number of notes.²

Suidas *Lexicon*: Terpander: Variously described as of Arnè, a Lesbian of Antissa, and of Cymè³; according to some authorities a descendant of Hesiod, or again of Homer, with the pedigree

¹ cf. fr. 5 ² the reading is doubtful ³ Diodorus in Tzetzes *Chil.* 1. 16 calls him a Methymnaean

¹ Westphal -E: mss. ἐως εἰς Τέρπανδρον τὸν Ἀντιστάτον
² cf. fr. 5

LYRA GRAECA

λέγοντες αὐτὸν τοῦ Φωκέως, τοῦ Εύρυφῶντος, τοῦ
‘Ομήρου· λυρικός, ὃς πρῶτος ἐπτάχορδον ἐποίησε
τὴν λύραν καὶ νόμους λυρικοὺς πρῶτος ἔγραψεν,
εἰ καὶ τινες Φιλάμμωνα θέλουσι γεγραφέναι.

Plut. Mus. 18.

Ibid. 3 ‘Ηρακλείδης δ’ ἐν τῇ Συναγωγῇ τῶν
ἐν Μουσικῇ τὴν κιθαρῳδίαν καὶ τὴν κιθαρῳδικὴν
ποίησιν πρῶτον φησιν Ἀμφίονα ἐπινοῆσαι τὸν
Διὸς καὶ Ἀντιόπης, τοῦ πατρὸς δηλονότι διδά-
ξαντος αὐτόν. πιστοῦται δὲ τοῦτο ἐκ τῆς ἀνα-
γραφῆς τῆς ἐν Σικυῶνι ἀποκειμένης, δι’ ἣς τάς τε
ἱερείας τὰς ἐν Ἀργεί καὶ τοὺς ποιητὰς καὶ τοὺς
μουσικοὺς ὄνομάζει. κατὰ δὲ τὴν αὐτὴν ἡλικίαν
καὶ Λίνον . . . λέγει καὶ Ἀνθην . . . καὶ Πίερον
. . . ἀλλὰ καὶ Φιλάμμωνα . . . Θάμυριν δὲ . . .
καὶ Δημόδοκον . . . καὶ Φήμιον . . . οὐ λελυμέ-
νην δ’ εἶναι τῶν προειρημένων τὴν τῶν ποιημάτων
λέξιν καὶ μέτρον οὐκ ἔχουσαν, ἀλλὰ καθάπερ
Στησιχόρου τε καὶ τῶν ἀρχαίων μελοποιῶν, οἵ
ποιοῦντες ἔπη, τούτοις μέλη περιετίθεσαν· καὶ
γὰρ τὸν Τέρπανδρον ἔφη κιθαρῳδικῶν ποιητὴν
ὄντα νόμων, κατὰ νόμον¹ ἔκαστον τοῖς ἔπεσι τοῖς
έαυτοῦ καὶ τοῖς Ὁμήρου μέλη περιτιθέντα ἄδειν
ἐν τοῖς ἀγώσιν ἀποφῆναι δὲ τοῦτον λέγει ὄνόματα
πρῶτον τοὺς κιθαρῳδικοῖς νόμοις· ὁμοίως δὲ
Τερπάνδρῳ Κλονᾶν, τὸν πρῶτον συστησάμενον
τοὺς αὐλῳδικοὺς νόμους καὶ τὰ προσόδια, ἐλεγείων
τε καὶ ἐπῶν ποιητὴν γεγονέναι . . . οἱ δὲ νόμοι
οἱ κατὰ τούτους, ἀγαθὴ Ὄνησίκρατες, αὐλῳδικοὶ
ἡσαν . . . οἱ δὲ τῆς κιθαρῳδίας νόμοι πρότερον πολ-
λῷ χρόνῳ τῶν αὐλῳδικῶν κατεστάθησαν ἐπὶ Τερ-

LIFE OF TERPANDER

Homer—Euryphon—Boeus of Phocis—Terpander; a lyric poet who invented the lyre of seven strings and, *pace* those who ascribe this to Philammon, was the first writer of lyric ‘nomes’.

Plutarch *on Music* [see on Olympus p. 8].

The Same: According to Heracleides’ *Collections on the Musicians*, the art of singing to the lyre and the kind of poetry which belongs to it were the invention of Amphion son of Zeus and Antiope, who presumably was taught by his father. His authority is the register preserved at Sicyon, from which he derives his lists of the priestesses at Argos, the poets, and the musicians. Of the same generation, according to him, were Linus . . . , Anthen . . . , Pierus . . . , Philammon . . . , Thamyris . . . , Demodocus . . . , and Phemius. . . . These poets’ writings were not in prose, but resembled those of Stesichorus and the old lyric poets who wrote epic lines and set them to music. Even Terpander, he declares, whose *forte* was the citharoedic or lyre-sung nome, and to whom he ascribes the naming of these nomes, in every one of them set his own or Homer’s epic lines to music for singing at the Games. In the same way Clonas, the first composer of flute-sung nomes and the originator of processional songs, used elegiac and epic verse. . . . The nomes of these flute-poets, my excellent Onesicrates, were sung to the flute, and are these. . . . The lyre-sung nomes, which were established much earlier, namely in the time

¹ *B προλόγον*

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πάνδρον· ἐκεῖνος γοῦν τοὺς κιθαρῳδικοὺς πρῶτος¹ ὠνόμασε, Βοιώτιόν τινα καὶ Αἰόλιον Τροχαῖόν τε καὶ 'Οξὺν Κηπίωνά τε καὶ Τερπάνδρειον καλῶν, ἀλλὰ μὴν καὶ Τετραοίδιον. πεποίηται δὲ τῷ Τερπάνδρῳ καὶ προοίμια κιθαρῳδικὰ ἐν ἔπεσιν. ὅτι δὲ οἱ κιθαρῳδικὸι νόμοι οἱ πάλαι ἐξ ἐπῶν συνίσταντο, Τιμόθεος ἐδήλωσε· τοὺς γοῦν πρώτους νόμους ἐν ἔπεσι διαμιγνύων διθυραμβικὴν λέξιν ἦδεν, ὅπως μὴ εὐθὺς φανῆ παρανομῶν εἰς τὴν ἀρχαίαν μουσικήν. ἔοικε δὲ κατὰ τὴν τέχνην τὴν κιθαρῳδικὴν ὁ Τέρπανδρος διενηνοχέναι· τὰ Πύθια γὰρ τετράκις ἐξῆς νευκηκὼς ἀναγέγραπται. καὶ τοὺς χρόνοις δὲ σφόδρα παλαιός ἐστι· πρεσβύτερον γοῦν αὐτὸν Ἀρχιλόχου ἀποφαίνει Γλαῦκος ὁ ἐξ Ἰταλίας ἐν συγγράμματί τινι, τῷ Περὶ τῶν Ἀρχαίων Ποιητῶν τε καὶ Μουσικῶν φησὶ γὰρ αὐτὸν δεύτερον γενέσθαι μετὰ τοὺς πρώτους ποιήσαντας αὐλητικήν.²

'Αλέξανδρος δὲ ἐν τῇ Συναγωγῇ τῶν περὶ Φρυγίας κρούματα "Ολυμπον ἔφη πρῶτον εἰς τοὺς "Ελληνας κομίσαι, ἔτι δὲ καὶ τοὺς Ἰδαίους Δακτύλους· "Ταγνιν δὲ πρῶτον αὐλῆσαι, είτα τὸν τούτου νίδιον Μαρσύαν, εἰτ' "Ολυμπον ἐζηλωκέναι δὲ τὸν Τέρπανδρον Ὁμήρου μὲν τὰ ἔπη, Ὁρφέως δὲ τὰ μέλη. ὁ δὲ Ὁρφεὺς οὐδένα φαίνεται μεμιημένος . . . τινὰς δὲ τῶν νόμων τῶν κιθαρῳδικῶν τῶν ὑπὸ Τερπάνδρου πεποιημένων Φιλάμμωνά φασι τὸν ἀρχαῖον τὸν Δελφὸν συστήσασθαι.

τὸ δὲ ὄλον ἡ μὲν κατὰ Τέρπανδρον κιθαρῳδία καὶ μέχρι τῆς Φρύνιδος ἡλικίας παντελῶς ἀπλῆ τις οὖσα διετέλει· οὐ γὰρ ἐξῆν τὸ παλαιὸν οὕτω

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of Terpander, were first named by him, and are these: Boeotian, Aeolian, Trochaic, High-pitched, Cepion, Terpandream, and Four-song. Terpander also wrote lyric Preludes in epic metre; and it becomes clear that the ancient lyre-sung nomes were composed of epic lines, if we consider that Timotheus, when he employed the dithyrambic style, interspersed his earlier nomes with them, in order to avoid the appearance of breaking the rules of the ancient music. There is reason to believe that Terpander was supreme in the art of the lyre-song. It is recorded that he won the prize at the Pythian Games four times running; and the period at which he lived must have been very early, because Glaucus the Italian in his *History of the Ancient Poets and Musicians* puts him before Archilochus, making him only a very little later than the first composers for the flute.

Alexander, in his *Collections on Phrygia*, declares that instrumental music was introduced into Greece by Olympus, and also by the Idaean Dactyls or Priests of Cybelè, and that while the first flute-player was Hyagnis, who was followed by his son Marsyas, who was succeeded by Olympus, Terpander (the lyrist) emulated in his verse Homer and in his music Orpheus, who appears to have been entirely original. . . . It is said that some of the citharoedic or lyre-sung nomes thought to be the work of Terpander were really composed by the ancient Delphian composer Philammon.

In fine, lyric song continued from Terpander's time to that of Phrynis to be wholly simple. Poets were not permitted in those days to compose for the lyre

¹ mss. πρότερος

² Westphal: mss. αὐλωδίαν

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ποιεῖσθαι τὰς κιθαρῳδίας ώς νῦν οὐδὲ μεταφέρειν τὰς ἀρμονίας καὶ τοὺς ρύθμους· ἐν γὰρ τοῖς νόμοις ἔκάστῳ διετήρουν τὴν οἰκείαν τάσιν· διὸ καὶ ταύτην ἐπωνυμίαν εἶχον· νόμοι γὰρ προσηγορεύθησαν, ἐπειδὴ οὐκ ἔξῆν παραβῆναι ώς ἐβούλοντο¹ καθ' ἔκαστον νενομισμένον εἶδος τῆς τάσεως. τὰ γὰρ πρὸς τοὺς θεοὺς ἀφοσιωσάμενοι ἔξέβαινον εὐθὺς ἐπί τε τὴν Ὁμήρου καὶ τῶν ἄλλων ποίησιν· δῆλον δὲ τοῦτ' ἐστὶ διὰ τῶν Τερπάνδρου προοιμίων. ἐποιήθη δὲ καὶ τὸ σχῆμα τῆς κιθάρας πρώτον κατὰ Κηπίωνα τὸν Τερπάνδρου μαθητήν· ἐκλήθη δ' Ἀσιὰς διὰ τὸ κεχρῆσθαι τοὺς Λεσβίους αὐτῇ κιθαρῳδοὺς πρὸς τὴν Ἀσία κατοικοῦντας. τελευταῖον δὲ Περίκλειτόν φασι κιθαρῳδὸν νικῆσαι ἐν Λακεδαίμονι Κάρνεια τὸ γένος ὅντα Λέσβιον· τούτου δὲ τελευτήσαντος, τέλος λαβεῖν Λεσβίοις τὸ συνεχὲς τῆς κατὰ τὴν κιθαρῳδίαν διαδοχῆς.

Suid. νόμος· ὁ κιθαρῳδικὸς τρόπος τῆς μελῳδίας, ἀρμονίαν ἔχων τακτὴν καὶ ρύθμὸν ὡρισμένον. ἥσαν δὲ ἐπτὰ οἱ ὑπὸ Τερπάνδρου· ὃν εἰς ὄρθιος, τετραοίδιος,² ὀξύς.

Ibid. Μόσχος· . . . τὸ δὲ Βοιώτιον οὕτω καλούμενον εὑρε Τέρπανδρος, ὥσπερ καὶ τὸ Φρύγιον.

Ibid. ὄρθιον νόμον καὶ τροχαῖον· τοὺς δύο νόμους ἀπὸ τῶν ρύθμῶν ὡνόμασε Τέρπανδρος. ἀνατετάμενοι ἥσαν καὶ εὔτονοι . . .

Plut. *Mus.* 28 ἔτι δέ, καθάπερ Πίνδαρός φησι, καὶ τῶν σκολιῶν μελῶν Τέρπανδρος εὑρετὴς ἦν.

¹ Westphal: mss ἀς βούλονται after θεοὺς

² mss τετράδιος

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as they do now with frequent change of mode or rhythm. They maintained in the nomes the scale proper to each, which indeed is the reason of that name, these compositions being called ‘nomes’ or ‘laws’ because it was not permitted to go beyond the proper scale. As soon as the composer had done his duty by the Gods, he passed on to the poetry of Homer and other epic poets. This is proved by the Preludes of Terpander. As for the form of the lyre, that was established in the time of Cepion the pupil of Terpander; and it was called ‘Asian’ because it was used in Lesbos which is adjacent to Asia. The last Lesbian lyrist to win the prize at the Spartan Carneia was Pericleitus. His death put an end to the continuous succession of Lesbian singers to the lyre.

Suidas Lexicon: **Nome**: The lyric style of song-music composed according to strict rules of mode and rhythm. There were seven nomes composed by Terpander, the Orthian, the Four-song, the High-pitched . . .¹

The Same: The Boeotian (tune), as it is called, and the Phrygian were invented by Terpander.

The Same: **Orthian and Trochaic Nomes**: The two nomes so called from their rhythms by Terpander. They were high-pitched and of a vigorous character . . .

Plutarch on Music: Further, Pindar tells us that Terpander was the inventor of scolia or drinking-songs.

¹ the list is incomplete, and the High-pitched was probably identical with the Orthian; cf. also Suid. and Hesych. s. ὄρθιος νόμος, Hdt. 1. 24

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Plut. *Mus.* 12 ἔστι δέ τις καὶ περὶ τῶν ρυθμῶν λόγος· γένη γάρ τινα καὶ εἰδη ρυθμῶν προσεξευρέθη, ἀλλὰ μὴν καὶ μελοποιῶν τε καὶ ρυθμοποιῶν.¹ πρώτη² μὲν γὰρ ἡ Τερπάνδρου καινοτομία καλόν τινα τρόπον εἰς τὴν μουσικὴν εἰσήγαγε· Πολύμναστος δὲ μετὰ τοῦ Τερπανδρέου τρόπου καινῷ³ ἐχρήσατο, καὶ αὐτὸς μέντοι ἔχόμενος τοῦ καλοῦ τύπου.

Ibid. 9 ἡ μὲν οὖν πρώτη κατάστασις τῶν περὶ τὴν μουσικὴν ἐν τῇ Σπάρτῃ Τερπάνδρου καταστήσαντος γεγένηται.

Ibid. 42 ὅτι δὲ καὶ ταῖς εὐνομωτάταις τῶν πόλεων ἐπιμελὲς γεγένηται φροντίδα ποιεῖσθαι τῆς γενναίας μουσικῆς, πολλὰ μὲν καὶ ἄλλα μαρτύρια παραθέσθαι ἔστι· Τέρπανδρον δ' ἀν τις παραλάβοι τὸν τὴν γενομένην ποτὲ παρὰ Λακεδαιμονίοις στάσιν καταλύσαντα.

Ael. *V.H.* 12. 50 Λακεδαιμόνιοι μουσικῆς ἀπείρως εἶχον· ἔμελε γὰρ αὐτοῖς γυμνασίων καὶ ὅπλων· εἰ δέ ποτε ἐδεήθησαν τῆς ἐκ Μουσῶν ἐπικουρίας ἡ νοσήσαντες ἡ παραφρονήσαντες ἡ ἄλλο τι τοιοῦτον δημοσίᾳ παθόντες, μετεπέμποντο ξένους ἄνδρας οἷον ἴατροὺς ἡ καθαρτὰς κατὰ πυθόχρηστον. μετεπέμψαντό γε μὴν Τέρπανδρον καὶ Θάλητα καὶ Τυρταῖον καὶ τὸν Κυδωνιάτην Νυμφαῖον καὶ Ἀλκμᾶνα.⁴

Suid. μετὰ Λέσβιον ωδόν· παροιμία λεγομένη ἐπὶ τῶν τὰ δεύτερα φερομένων. οἱ γὰρ Λακεδαιμόνιοι τοὺς Λεσβίους κιθαρῳδοὺς πρώτους προσεκαλοῦντο. ἀκαταστατούσης γὰρ τῆς πόλεως αὐτῶν, χρησμὸς ἐγένετο τὸν Λέσβιον ωδὸν μεταπέμπεσθαι· οἱ δ' ἐξ Ἀντίσσης Τέρπανδρον ἐφ'

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Plutarch *on Music*: Something also should be said about rhythms. For there have been innovations in the form or kind of rhythms, and indeed of methods of metre and rhythm. Terpander first broke new ground by introducing into music a beautiful style of rhythm called after him the Terpandorean. Polymnastus who followed him employed a new rhythm as well as his, but preserved throughout the same beautiful style . . .

The Same: The first establishment of music at Sparta was due to Terpander.

The Same: Many circumstances could be cited to show that good music has been a matter for concern to the best-regulated states, and not least among these the quelling of a sedition at Sparta by Terpander.

Aelian *Historical Miscellanies*: The Spartans, whose bent was for bodily exercises and feats of arms, had no skill in music. Yet if ever they required the aid of the Muses on occasion of general sickness of body or mind or any like public affliction, their custom was to send for foreigners, at the bidding of the Delphic oracle, to act as healers or purifiers. For instance they summoned Terpander, Thales, Tyrtaeus, Nymphaeus of Cydonia, and Alcman.

Suidas *Lexicon*: Next to the poet of Lesbos: Said proverbially of persons who come off second best. The singers to the lyre first called in by the Spartans were of Lesbos. When their city was torn by faction there was an oracle delivered that they should fetch the poet of Lesbos, and accordingly they sent for Terpander of Antissa, who was living in exile at

¹ mss μελοποιῶν τε καὶ ρυθμοποιῶν

² mss προτέρα

³ E. Westphal: mss accus. and καὶ φ

⁴ cf. Philod.

Mus. xx (on Stes. 71)

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αῖματι φεύγοντα μεταπεμψάμενοι ἥκουον αὐτοῦ
ἐν τοῖς συσσιτίοις καὶ κατεστάλησαν.—ὅτι οἱ
Λακεδαιμόνιοι στασιάζοντες μετεπέμψαντο ἐκ
Λέσβου τὸν μουσικὸν Τέρπανδρον, ὃς ἦρμοσεν
αὐτῶν τὰς ψυχὰς καὶ τὴν στάσιν ἔπαυσεν.
εἴποτε οὖν μετὰ ταῦτα μουσικοῦ τινος ἥκουον
οἱ Λακεδαιμόνιοι, ἔλεγον 'Μετὰ Λέσβιον φόδόν.'
<μέμνηται τῆς παροιμίας ταύτης Κρατῖνος ἐν
Χείρωνι.>¹

Ael. Dion. ap. Eust. *Il.* 1. 129 καὶ Ἀριστοτέλης
ἐν τῇ Λακεδαιμονίων Πολιτείᾳ τὸ 'Μετὰ Λέσβιον
φόδόν' τὸν Τέρπανδρόν φησι δηλοῦν, ἐκαλοῦντο δέ
φασιν εἰς τὴν ἐκείνου τιμὴν πρῶτον μὲν ἀπόγονοι
αὐτοῦ, εἴτα εἴ τις ἄλλος παρείη Λέσβιος, εἰθ'
οὗτος οἱ λοιποὶ μετὰ Λέσβιον φόδόν, τὸν ἀπλῶς
δηλαδὴ Λέσβιον.

Anth. Pal. 9. 488 Τρυφῶνος εἰς Τέρπην κιθα-
ρῳδὸν . . .

Τέρπης εὐφόρμιγγα κρέκων σκιάδεσσιν ἀοιδὰν
κάτθαν' ἀγοστήσας ἐν Λακεδαιμονίαις,
οὐκ ἄορι πληγεὶς οὐδέν ἐν βέλει ἀλλ' ἐνὶ σύκῳ
χείλεα. φεῦ προφάσεων οὐκ ἀπορεῖ θάνατος.

Plut. *Lyc.* 28 διὸ καὶ φασιν ὑστερον ἐν τῇ
Θηβαίων εἰς τὴν Λακωνικὴν στρατείᾳ τοὺς ἀλι-
σκομένους Εἴλωτας κελευομένους ἄδειν τὰ Τερπ-
άνδρους καὶ Ἀλκμάνος καὶ Σπένδοντος τοῦ
Λάκωνος παραιτεῖσθαι φάσκοντας οὐκ ἐθέλειν
τοὺς δεσποσυνους.

Vide Clem. Al. *Str.* 1. 16. 78, Plut. *Mus.* 28,
Themist. *Or.* 26. 316, Eucl. *Intr. Harm.* 19, Philod.
Mus. 30.

¹ Zenobius

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Sparta because of a murder, and listening to his music at their public dinners, ceased their factious strife. Another account is this: The Spartans at a time of internecine struggles sent to Lesbos for the musician Terpander, who restored harmony to their minds and put an end to the strife of parties; and so whenever after that time the Spartans listened to a musician, the saying went 'Next to the poet of Lesbos.' This proverb is mentioned by Cratinus in his *Cheiron*.

Aelius Dionysius quoted by Eustathius: Aristotle in his *Constitution of Sparta* declares that in the saying 'Next to the poet of Lesbos' the reference is to Terpander, and it is said that the Spartans used to summon to take his place of honour¹ first his descendants, then any Lesbian poet present, and the rest as they came, 'after the poet of Lesbos,' that is after any poet that came from Lesbos.

Palatine Anthology: Tryphon on the lyrist Terpes² . . . :

When in the Spartan Place of Meeting Terpes was singing a song to the thrumming of his sweet lyre, he perished never to return, not by a sword, nor yet an arrow, but by the casting of a fig between his lips. Alas! Death suffers from no lack of pretexts.

Plutarch *Life of Lycurgus*: Thus it is said that later during the Theban invasion of Laconia the Helot prisoners refused to sing at the bidding of their captors the songs of Terpander or Aleman or Spendon the Laconian, on the plea that their masters never allowed it.

¹ Hesych. s. μετὰ Δέσπ. 'called first before the judges of the musical contests' ² apparently an abbreviation of Terpander, cf. Suid. s. γλυκὺ μέλι

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ΤΕΡΠΑΝΔΡΟΤ

1 εἰς Δία

Clem. Al. Str. 6. 784 ἡ τοίνυν ἄρμονία τοῦ θαρβάρου φαλτηρίου,
τὸ σεμνὸν ἐμφαίνουσα τοῦ μέλους, ἀρχαιοτάτη τυγχάνουσα,
ὑποδεῖγμα Τερπάνδρῳ μάλιστα γίνεται πρὸς ἄρμονίαν τὴν Δώριον
ὑμνοῦντι τὸν Δία ὅδε πῶς.

Ζεῦ, πάντων ἀρχά,
πάντων ἀγῆτορ,
Ζεῦ, σοὶ πέμπω
ταύταν ὑμνων ἀρχάν.¹

2 εἰς Ἀπόλλωνα

Suid. ἀμφιανακτίζειν· ἄδειν τὸν Τερπάνδρου νόμον τὸν
καλούμενον ύρθιον, οὐ τὸ προοίμιον ταύτην τὴν ἀρχὴν εἶχεν.

Ἄμφι μοι αὖτε Φάναχθ' ἑκατήβολον ἄειδ', ὡ
φρήν.²

3 εἰς Ἀπόλλωνα καὶ Μούσας

Keil An. Gram. 6. 6 [π. σπουδείου]· σπουδεῖος δ' ἐκλήθη ἀπὸ
τοῦ βυθμοῦ τοῦ ἐν ταῖς σπουδαῖς ἐπαυλομένου τε καὶ ἐπὰδομένου,
οἷον.

Σπένδωμεν ταῖς Μνάμας
παισὶν Μώσαις
καὶ τῷ Μωσάρχῳ
Λατοῦς νίεῖ.

¹ ἀγῆτορ: mss ἀγήτωρ, ἀγήτωρ ² αὖτε Herm: mss αὗτις,
αὖτὸν, αὖ τὸν ἄειδ' ἂ Crus: mss ἄδειτω, ἄειδέτω, ἀοιδέτω

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1 To ZEUS

Clement of Alexandria *Miscellanies*: So the mode or scale of the barbarian psaltery (of David), displaying solemnity as it does and being very ancient, furnishes an example or foreshadowing of Terpander thus singing the praise of Zeus in the Dorian mode :

Zeus, the beginning of all, the leader of all ;
Zeus, to thee I bring this gift for a beginning of hymns.¹

2 To APOLLO

Suidas *Lexicon* : ἀυφιανάκτιζειν : to sing the Nome of Terpander called the Orthian or High-pitched, of which the prelude begins :

Of the Far-flinging Lord come sing me, O my soul.²

3³ To APOLLO AND THE MUSES

Keil *Grammatical Extracts* [on the Spondee] : This rhythm is so called from that of the songs sung to the flute at σπονδαί or 'libations,' such as :

Let us pour to the Daughters of Memory and their Lord the Son of Leto.

¹ the solemnity is partly due to the absence of short syllables if the words are really T.'s the meaning of 'all' is prob. not cosmogonic cf. Ars. 261; Apostol. 3. 29 c ² cf. Suid. ad loc. Sch. Ar. Nub. 595 (*ἐκ τῶν Τερπάνδρου προσιμέων*), Hesych. ἀυφὶ ἀνάκτα ἀρχὴ κιθαρῳδικοῦ νόμου ³ ascription doubtful

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4 ἐις Διοσκούρους

Dion. Hal. *Comp.* 17 [π. δυθμῶν]. δ' ἔξι ἀπασῶν μακρῶν,
μολοττὸν δ' αὐτὸν οἱ μετρικοὶ καλοῦσιν, ὑψηλός τε καὶ ἀξιωματικός
ἔστι καὶ διαβεβηκὼς ἐπὶ πολὺ παραδεῖγμα δὲ αὐτοῦ τοιόνδε·

Ω Ζηνὸς καὶ Λήδας κάλλιστοι σωτῆρες

5

Strab. 13. 618 [π. Μηθύμνης]. οὗτος μὲν οὖν (δ. Ἀρίων)
κιθαρῳδός· καὶ Τέρπανδρον δὲ τῆς αὐτῆς μουσικῆς τεχνίτην
γεγονέναι φασὶν καὶ τῆς αὐτῆς νήσου, τὸν πρώτον ἀντὶ τῆς
τετραχόρδου λύρας ἐπταχόρδῳ χρησάμενον, καθάπερ καὶ ἐν τοῖς
ἀναφερομένοις ἔπεσιν εἰς αὐτὸν λέγεται·

ἡμεῖς τοι τετράγηρυν ἀποστέρξαντες ἀοιδὰν¹
ἐπτατόνῳ φόρμιγγι νεοὺς κελαδήσομεν ὕμνους.

6

Plut. *Lycurg.* 21 ὅλως δὲ ἂν τις ἐπιστήσας τοῖς Λακωνικοῖς
ποιήμασιν ὃν ἔτι καθ' ἡμᾶς ἔνια διεσώθη,² καὶ τοὺς ἐμβατηρίους
δυθμοὺς ἀναλαβὼν οἵς ἔχρωντο πρὸς τὸν αὐλὸν ἐπάγοντες τοῖς
πολεμίοις, οὐ κακῶς ἡγήσατο καὶ τὸν Τέρπανδρον καὶ τὸν
Πίνδαρον τὴν ἀνδρείαν τῇ μουσικῇ συνάπτειν. δὲ μὲν γὰρ οὕτως
πεποίηκε περὶ τῶν Λακεδαιμονίων·

ἐνθ' αἰχμά τε νέων θάλλει καὶ Μῶσα λίγεια
καὶ Δίκα εὐρυάγυια καλῶν ἐπιτάρροθος ἔργων.

7

Joh. Lyd. *Mens.* 72 Τέρπανδρός γε μὴν δὲ Λέσβιος Νύσσαν
λέγει τετιθητκέναι τὸν Διόνυσον τὸν ὑπὲρ τινῶν Σαβάζιον ὀνομα-
ζόμενον, ἐκ Διὸς καὶ Περσεφόνης γενόμενον, εἴτα ὑπὲρ τῶν Τιτάνων
σπαραχθέντα.

¹ so Eucl.: Strab. σοὶ δ' ἡμεῖς and ἀποστρέψ. ² mss
διεσώζετο

TERPANDER

4¹ TO THE DIOSCURI

Dionysius of Halicarnassus *Composition* [on rhythms]: The rhythm which consists entirely of long syllables—called *molossus* by the writers on metre—is elevated and dignified and takes long strides; and this is an example of it:

O [Sons] of Zeus and Leda, saviours most beautiful.

5

Strabo *Geography* [on Methymna]: Arion was a singer to the lyre; and according to tradition the same branch of music had an exponent in a native of the same island, Terpander, who was the first to use a lyre with seven strings instead of four, as is recorded in the epic lines ascribed to him:

To thee we will play new hymns upon a lyre of seven strings, and will love the four-voiced lay no more.²

6

Plutarch *Life of Lycurgus*: Indeed if the reader will consider the Laconian poetry of which some is still extant and the march-rhythms the Spartans used to the tune of the flute when they went into battle, he will conclude that both Terpander and Pindar have good reason to connect valour with music as the former does where he says of Sparta:

Where bloom both the spear of the young men
and the clear sweet Muse, and eke that aider
unto noble deeds, Justice that goeth in broad
streets . . .³

7

Johannes Lydus *On the Months*: According to Terpander of Lesbos, Dionysus, who is sometimes called Sabazius, was nursed by Nyssa; he was the son of Zeus and Persephone and was eventually torn in pieces by the Titans.⁴

¹ ascription doubtful ² cf. Eucl. *Intr. Harm.* 19, Cram. *A.P.* 1. 56. 10, Clem. Al. *Str.* 6. 814, Poll. 4. 66 ³ cf. Arr. *Tact. fin.* ⁴ cf. *Inscr. Theatr. Dion.* Keil *Philol.* 23. 608

ΘΑΛΗΤΑ ἡ ΘΑΛΗΤΟΣ.

Bίος

Diog. L. 1. 1. 11 γεγόνασι δὲ καὶ ἄλλοι Θαλαι,
καθά φησι Δημήτριος ὁ Μάγνης ἐν τοῖς Ὁμωνύ-
μοις, πέντε. ὧν . . . τρίτος ἀρχαῖος πάνυ κατὰ
Ἡσίοδον καὶ Ὁμηρον καὶ Λυκοῦργον.

Plut. Lyc. 4 ἔνα δὲ τῶν νομιζομένων ἐκεῖ σοφῶν
καὶ πολιτικῶν χάριτι καὶ φιλίᾳ πείσας ἀπέστειλεν
εἰς τὴν Σπάρτην, Θάλητα, ποιητὴν μὲν δοκοῦντα
λυρικῶν μελῶν καὶ πρόσχημα τὴν τέχνην ταύτην
πεποιημένου, ἔργῳ δὲ ἄπερ οἱ κράτιστοι τῶν
νομοθετῶν διαπραττόμενον. λόγοι γὰρ ἥσαν αἱ
ώδαι πρὸς εὐπείθειαν καὶ ὁμονοίαν ἀνακλητικοὶ
διὰ μελῶν ἅμα καὶ ρυθμῶν πολὺ τὸ κόσμιον
ἐχόντων καὶ καταστατικόν . . .

Eph. ap. Str. 10. 48 [π. Κρητῶν]¹· ὡς δὲ αὕτως
καὶ τοῖς ρυθμοῖς Κρητικοῖς χρῆσθαι κατὰ τὰς
ώδας συντονωτάτοις οὖσιν, οὓς Θάλητα ἀνευρεῖν,
ῳ καὶ τοὺς παιάνας καὶ τὰς ἄλλας τὰς ἐπιχωρίας
ώδας ἀνατιθέασι καὶ πολλὰ τῶν νομίμων.

Paus. 1. 14. 4 Θαλῆς δὲ ὁ Λακεδαιμονίοις τὴν
νόσον παύσας . . . Θαλῆτα δὲ εἶναι φησι Γορ-
τύνιον Πολύμναστος Κολοφώνιος ἔπη Λακεδαι-
μονίοις ἐς αὐτὸν ποιήσας.

Ael. V.H. 12. 50

Plut. Mus. 9 ἡ μὲν οὖν πρώτη κατάστασις τῶν
περὶ τὴν μουσικὴν ἐν τῇ Σπάρτῃ Τερπάνδρου

¹ cf. Strabo 10. 482

THALETAS OR THALES

LIFE

Diogenes Laertius *Life of Thales the Philosopher*: According to Demetrius of Magnesia in his *Men of the Same Name*, there have been five others of this name, of whom . . . the third belongs to very ancient times, namely those of Hesiod, Homer, and Lycurgus.¹

Plutarch *Life of Lycurgus*: One of the men who had a name in Crete for wisdom and statesmanship Lycurgus prevailed on by favour and friendship to go to Sparta. This was Thales, who was ostensibly a composer of songs for the lyre but did the work of a lawgiver of the best sort. For his songs were exhortations to lawabidingsness and concord made by means of melodies and rhythms themselves marked by order and tranquillity.

Ephorus quoted by Strabo *Geography* [on the Cretans]: Similarly the rhythms they use in their songs are Cretan, the grave and severe rhythms invented by Thales, to whom moreover they ascribe the Paeans and other native songs as well as many of their customs.

Pausanias *Description of Greece*: Thales who stayed the plague at Sparta . . . was a native of Gortyn according to Polymnastus of Colophon, who composed some epic lines on him for the Spartans.

Aelian *Historical Miscellanies* [see above on Terpander, p. 27].

Plutarch *On Music*: The first establishment of music at Sparta was due to Terpander. The second

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καταστήσαντος γεγένηται τῆς δευτέρας δὲ Θαλήτας τε ὁ Γορτύνιος καὶ Ξενόδαμος . . . καὶ Ξενόκριτος . . . καὶ Πολύμναστος . . . καὶ Σακάδας . . . μάλιστα αἰτίαν ἔχουσιν ἡγεμόνες γενέσθαι . . . τούτων γὰρ εἰσηγησαμένων τὰ περὶ τὰς Γυμνοπαιδίας τὰς ἐν Λακεδαιμονι λέγεται κατασταθῆναι . . . ἥσαν δ' οἱ περὶ Θαλήταν τε καὶ Ξενόδαμον καὶ Ξενόκριτον ποιηταὶ παιάνων . . .

Plut. *Mus.* 42 δῆτι δὲ καὶ ταῖς εὐνομωτάταις τῶν πόλεων ἐπιμελὲς γεγένηται φροντίδα ποιεῖσθαι τῆς γενναίας μουσικῆς, πολλὰ μὲν καὶ ἀλλὰ μαρτύρια ἔστι. Τέρπανδρον δ' ἄν τις παραλάβοι . . . καὶ Θαλήταν τὸν Κρῆτα, ὃν φασι κατά τι πυθόχρηστον Λακεδαιμονίους παραγενόμενον διὰ μουσικῆς ἰασασθαι ἀπαλλάξαι τε τοῦ κατασχόντος λοιμοῦ τὴν Σπάρτην, καθάπερ φησὶν Πρατίνας.

Ibid. 10 καὶ περὶ Θαλήτα δὲ τοῦ Κρητός, εἰ παιάνων γεγένηται ποιητής, ἀμφισβητεῖται. Γλαῦκος γὰρ μετ' Ἀρχίλοχον φάσκων γεγενῆσθαι Θαλήταν μεμμῆσθαι μὲν αὐτὸν φησι τὰ Ἀρχιλόχου μέλη, ἐπὶ δὲ τὸ μακρότερον ἐκτεῖναι, καὶ Παιῶνα¹ καὶ Κρητικὸν ρύθμὸν εἰς τὴν μελοποιίαν ἐνθεῖναι· οἰς Ἀρχίλοχον μὴ κεχρῆσθαι, ἀλλ' οὐδὲ Ὁρφέα οὐδὲ Τέρπανδρον· ἐκ γὰρ τῆς Ὀλύμπου αὐλήσεως Θαλήταν φασὶν ἐξειργάσθαι ταῦτα καὶ δόξαι ποιήτην ἀγαθὸν γεγονέναι.

Porph. *Vit. Pyth.* 32 τὰς γοῦν διατριβὰς καὶ αὐτὸς ἔωθεν μὲν ἐπὶ τῆς οἰκίας ἐποιεῖτο, ἀρμοζόμενος πρὸς λύραν τὴν ἑαυτοῦ φωνὴν καὶ ἄδων παιᾶνας ἀρχαίους τινας τῶν Θάλητος.

LIFE OF THALETAS OR THALES

is best ascribed to Thaletas of Gortyn, Xenodamus . . . , Xenocritus . . . , Polymnastus . . . , and Sacadas. For we are told that the Feast of Naked Youths at Sparta¹ . . . was due to these musicians . . . Thaletas, Xenodamus, and Xenocritus were composers of Paeans.

Plutarch on Music: Many circumstances could be cited to show that good music has been a matter of concern to the best-regulated states, and not least among these the quelling of a rising at Sparta by Terpander . . . And according to Pratinas, Thaletas the Cretan who is said to have been invited thither at the instance of the Delphic oracle to heal the Spartans by his music, rid their city of the plague which ravaged it.

The Same: As for Thaletas of Crete, it is doubted whether he composed Paeans. Glaucus, who puts him later than Archilochus, declares that he imitated that poet with the difference that his songs were longer and he employed the Paeonic and Cretic rhythms. These had not been used by Archilochus, nor indeed by Orpheus or Terpander, but are said to have been derived by Thaletas, who thus showed himself a great poet, from the flute-music of Olympus.

Porphyrius Life of Pythagoras: He used to amuse himself alone in his own house of a morning by singing certain ancient paeans of Thales to his own accompaniment on the lyre.

See also Plut. *Ag.* 10, *Princ. phil.* 4, Strab. 10. 482, Philod. *Mus.* xix.

¹ cf. Ath. 15. 678 b (on Alem. p. 47)

¹ Ritschl: miss *μαρῶνα*

ΠΟΛΤΜΝΑΣΤΟΤ

Βίος

Str. 14. 643 [π. Κολοφώνος]: λέγει δὲ Πίνδαρος καὶ Πολύμναστόν τινα τῶν περὶ τὴν μουσικὴν ἐλλογίμων· 'Φθέγμα μὲν πάγκοινον ἔγνωκας Πολυμνάστου Κολοφωνίου ἀνδρός.'

Plut. *Mie.* 3 ὁμοίως δὲ Τερπάνδρῳ Κλονᾶν, τὸν πρῶτον συστησάμενον τοὺς αὐλῳδικοὺς νόμους καὶ τὰ προσόδια, ἐλεγειῶν τε καὶ ἐπῶν ποιητὴν γεγονέναι. καὶ Πολύμναστον τὸν Κολοφώνιον τὸν μετὰ τοῦτον γενόμενον τοὺς αὐτοῖς χρήσασθαι ποιήμασιν. οἱ δὲ νόμοι οἱ κατὰ τούτους, ἀγαθὲ 'Ονησίκρατες, αὐλῳδικὸι ἡσαν, 'Απόθετος, 'Ελεγος,¹ Κωμάρχιος, Σχοινίων, Κηπίων, 'Επικήδειος,² καὶ Τριμελής· ὑστέρῳ δὲ χρόνῳ καὶ τὰ Πολυμνάστεια καλούμενα ἔξευρέθη.

Ibid. 5 μετὰ δὲ Τέρπανδρον καὶ Κλονᾶν 'Αρχίλοχος παραδίδοται γενέσθαι. ἄλλοι δέ τινες τῶν συγγραφέων 'Αρδαλόν φασι Τροιζήνιον πρότερον Κλονᾶ τὴν αὐλῳδικὴν συστήσασθαι μοῦσαν, γεγονέναι δὲ καὶ Πολύμναστον ποιητὴν Μέλητος τοῦ Κολοφωνίου νιόν³ δν τὸν Πολυμνήστειον νόμον³ ποιῆσαι. περὶ δὲ Κλονᾶ, ὅτι τὸν 'Απόθετον νόμον καὶ Σχοινίωνα πεποιηκὼς εἴη, μνημονεύουσιν οἱ ἀναγεγραφότες· τοῦ δὲ Πολυμνάστου

¹ mss ἔλεγοι ² Westphal: mss τε καὶ δεῖος ³ mss δν
Πολύμνηστόν (gloss on δν) τε καὶ Πολυμνήστην νόμους

POLYMNASTUS

LIFE

Strabo *Geography* [on Colophon]: According to Pindar, Polymnastus was one of the famous musicians; for he says: 'Thou knowest the world-wide saying of Polymnastus the man of Colophon.'¹

Plutarch *On Music*: What was done in the lyric sphere by Terpander was done in that of the flute by Clonas, the first composer of flute-sung nomes and of processional songs: he used elegiac and epic verse. His successor Polymnastus of Colophon followed his example. The nomes of these flute-poets, my excellent Onesicrates, were sung to the flute, and are called the Apothetus or Special, the Elegy or Lament, the Comarchius or Rout-Leader's, the Schoenion or Rope-Song, the Cepion or Garden-Song, the Dirge, and the Three-part. To these were added afterwards the Polymnastian Songs, as they are called.

The Same: The successor of Terpander and Clonas is given as Archilochus. But some historians make out that Ardalus of Troezen composed music for flute and voice before the time of Clonas, and that the poet Polymnastus son of Meles of Colophon flourished before his day and composed the Polymnastian nome. The claim of Clonas to be the author of the Special nome and the Rope-Song is borne out by the compilers of the registers, and Polymnastus

¹ Pind. *fr.* 188

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καὶ Πίνδαρος καὶ Ἀλκμὰν οἱ τῶν μελῶν ποιηταὶ ἐμνημόνευσαν.

Paus. 1. 14. 4 Θαλῆς δὲ ὁ Λακεδαιμονίοις τὴν νόσον παύσας . . . Θαλῆτα δὲ εἶναι φησι Γορτύνιον Πολύμναστος Κολοφώνιος ἔπη Λακεδαιμονίοις ἐς αὐτὸν ποιήσας.

Plut. Mus. 8 [π. Σακάδα]: τόνων γοῦν τριῶν ὅντων κατὰ Πολύμναστον καὶ Σακάδαν, τοῦ τε Δωρίου καὶ Φρυγίου καὶ Λυδίου . . .

Ibid. 9 ἡ μὲν οὖν πρώτη κατάστασις τῶν περὶ τὴν μουσικὴν ἐν τῇ Σπάρτῃ Τερπάνδρου καταστήσαντος γεγένηται· τῆς δευτέρας δὲ Θαλῆτας τε ὁ Γορτύνιος καὶ Ξενόδαμος ὁ Κυθήριος καὶ Ξενόκριτος ὁ Λοκρὸς καὶ Πολύμναστος ὁ Κολοφώνιος καὶ Σακάδας ὁ Ἀργεῖος μάλιστα αἰτίαν ἔχουσιν ἡγεμόνες γενέσθαι· τούτων γὰρ εἰσπρησταμένων τὰ περὶ τὰς Γυμνοπαιδίας τὰς ἐν Λακεδαιμονι λέγεται κατασταθῆναι, τὰ περὶ τὰς Ἀποδείξεις τὰς ἐν Ἀρκαδίᾳ, τῶν τε ἐν Ἀργεί τὰ Ἐνδυμάτια καλούμενα. ἥσαν δ' οἱ περὶ Θαλῆταν τε καὶ Ξενόδαμον καὶ Ξενόκριτον ποιηταὶ παιάνων, οἱ δὲ περὶ Πολύμναστον τῶν ὄρθίων καλουμένων, οἱ δὲ περὶ Σακάδαν ἐλεγείων . . . καὶ Πολύμναστος δ' αὐλωδικοὺς νόμους ἐποίησεν· εἰ δ' ἐν¹ τῷ ὄρθιῷ νόμῳ τῇ μελοποιίᾳ κέχρηται, καθάπερ οἱ ἀρμονικοί φασιν, οὐκ ἔχομεν ἀκριβῶς εἰπεῖν· οὐ γὰρ εἰρήκασιν οἱ ἀρχαῖοι τι περὶ τούτου.

Ibid. 29 Πολυμνάστῳ δὲ τόν θ' Ἄπολύδιον νῦν ὀνομαζόμενον τόνον ἀνατιθέασι, καὶ τὴν

¹ mss. ἐν δὲ and ἔχομεν δ' below

LIFE OF POLYMNASTUS

is mentioned by two of the lyric poets, Pindar and Alcman.

Pausanias *Description of Greece*: The Thales who stayed the plague at Sparta . . . according to Polymnastus of Colophon, who composed some epic lines upon him for the Spartans, was a native of Gortyn.

Plutarch *On Music*: There were three modes employed by Polymnastus and Sacadas, the Dorian, the Phrygian, and the Lydian . . .

The Same: The first establishment of music at Sparta was due to Terpander. The second is best ascribed to Thaletas of Gortyn, Xenodamus of Cythera, Xenocritus of Locri, Polymnastus of Colophon, and Sacadas of Argos. For we are told that the institution of the Feast of Naked Youths at Sparta, of the Provings in Arcadia, and of the Feast of Garments as it is called at Argos, was due to these musicians. Thaletas, Xenodamus, and Xenocritus were composers of Paeans, Polymnastus of the so-called Orthian or High-pitched Songs, and Sacadas of Elegies . . . Polymnastus, too, composed nomes to be sung to the flute. But whether, as the writers on the theory of music aver, he employed his musical powers upon the Orthian, in the absence of ancient testimony we cannot tell for certain.

The Same: Polymnastus is credited with the invention of what is now called the Hypolydian mode,

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ἐκλυσιν καὶ τὴν ἐκβολὴν πολὺ μείζω πεποιηκέναι φασὶν αὐτόν.

Ar. Eq. 1281 . . . Ἀριφράδης πονηρός . . .
καὶ Πολυμνήστεια ποιῶν καὶ ξυνὼν Οἰωνίχῳ·
ὅστις οὖν τοιοῦτον ἄνδρα μὴ σφοδρὰ βδελύτ-
τεται
οὕποτ' ἐκ ταύτου μεθ' ήμῶν πίεται ποτηρίου.

Hesych. Πολυμνήστειον ἄδειν· εἰδός τι μελο-
ποιίας τὸ Πολυμνήστειον. ήν δὲ Κολοφώνιος
μελοποιὸς ὁ Πολύμνηστος εὐήμερος¹ πάνυ.

Suid. Πολύμνηστος . . . Πολυμνήστεια δὲ
<ἄσματα Πολυμνήστου δι> καὶ αὐτὸς² κωμῳ-
δεῖται ἐπὶ αἰσχρότητι. Κρατῖνος· 'Καὶ Πολυ-
μνήστει' ἀείδει μουσικήν τε μανθάνει.'

¹ ms εὐημερῆς : al. εὐμερῆς, εὐμελῆς

² mss αῖτη

LIFE OF POLYMNASTUS

and is said to have greatly increased the three-quarter-tone lowering, and five-quarter-tone raising, of notes in the scale.¹

Aristophanes *Knights*: . . . That scoundrel Ariphrades . . . and doing, not singing, the 'Polymnestian' and consorting with Oeonichus. Now whoever is not utterly disgusted by such a man as this, shall never drink out of the same cup as I.²

Hesychius *Glossary*: To sing the Polymnestian: This was a kind of musical piece. Polymnestus was a lyric poet of Colophon, of a very merry type.

Suidas *Lexicon*: Polymnestus: . . . the Polymnestian are songs of Polymnestus who, like the above, is satirised for his obscenity. Compare Cratinus: 'And learns music and sings the Polymnestian songs.'

¹ the reading is doubtful, but cf. *Mus. Script. Gr.* Janus pp. 301, 302 (= Bacch. 41, 42), and p. 300 (Baech. 37) where these are said to be features peculiar to the Enharmonic scale ² cf. Sch. Luc. p. 235 Jacobitz

ΑΛΚΜΑΝΟΣ

Βίος

Suid. Ἀλκμάν. Λάκων ἀπὸ Μεσσόας, κατὰ δὲ τὸν Κράτητα πταίοντα Λυδὸς ἐκ Σάρδεων. λυρικός, υἱὸς Δύμαντος, ἢ Τιτάρου. ἦν δὲ ἐπὶ τῆς λξ¹ Ὁλυμπιάδος, βασιλεύοντος Λυδῶν Ἀρδυος τοῦ Ἀλυάττου πατρός. καὶ ὧν ἐρωτικὸς πάνυ εὔρετής γέγονε τῶν ἐρωτικῶν μελῶν. ἀπὸ οἰκετῶν δέ. ἔγραψε βιβλία σ' μέλη,² πρώτος δὲ εἰσήγαγε τὸ μὴ ἔξαμέτροις μελῳδεῖν. κέχρηται δὲ Δωρίδι διαλέκτῳ, καθάπερ Λακεδαιμόνιος.³

Ael. V.H. 12. 50

Vell. Pat. 1. 18. 2 Alcmana Lacones falso sibi vindicant.

Anth. Pal. 7. 709 Ἀλεξάνδρου.

Σάρδιες ἀρχαῖαι, πατέρων νόμος, εἰ μὲν ἐν ὑμῖν ἐτρεφόμαν, κερνᾶς ἦν τις ἀν ἡ βακέλας χρυσοφόρος, ρήσσων καλὰ τύμπανα· νῦν δέ μοι Ἀλκμάν

οῦνομα καὶ Σπάρτας εἰμὶ πολυτρίποδος,
καὶ Μούσας ἐδάνην Ἐλικωνίδας αὖ με τύραννον
θῆκαν καὶ Γύγεω μείζονα Δασκυλίου.⁴

Ibid. 7. 18 Ἀντιπάτρου Θεσσαλονικέως εἰς Ἀλκμάνα.

¹ mss κξ' ² mss add καὶ Κολυμβώσας ³ mss add ἔστι δὲ καὶ ἔτερος Ἀλκμάν, εἰς τῶν λυρικῶν, δν ἠνεγκεν ἡ Μεσσήνη
⁴ ms τυράννων θ. δυσκύλεω μ. κ. γ.

ALCMAN

LIFE

Suidas *Lexicon* : Alcman :—A Laconian of Messoa, wrongly called by Crates a Lydian of Sardis. A lyric poet, the son of Damas or, according to some authorities, of Titarus. He flourished in the 87th Olympiad (B.C. 681–625), when Ardys father of Alyattes was king of Lydia. He was of an extremely amorous disposition and the inventor of love-poems, but by birth a slave. He wrote six Books of lyric poems, and was the first to adopt the practice of not accompanying the hexameter with music.¹ Being a Spartan, he uses the Doric dialect.

Aelian *Historical Miscellanies* [see above on Terpander, p. 27].

Velleius Paterculus *Roman History* : The Spartan claim to Alcman is false.

Palatine Anthology : Alexander of Aetolia :

Ancient Sardis, abode of my fathers, had I been reared in you I should have been a maund-bearer unto Cybelè or beaten pretty tambours as one of her gilded eunuchs ; but instead my name is Alcman and my home Sparta, town of prize-tripods, and the lore I know is of the Muses of Helicon, who have made me a greater king even than Gyges son of Dascylus.

The Same : Antipater of Thessalonica on Alcman :

¹ or : ‘of singing to the lyre or flute songs whose (chief) metre was not hexameter’ ?

LYRA GRAECA

’Ανέρα μὴ πέτρη τεκμαίρεο. λιτὸς ὁ τύμβος
 ὁφθῆναι, μεγάλου δ' ὀστέα φωτὸς ἔχει.
 εἰδήσεις Ἀλκμάνα, λύρης ἐλατῆρα Λακαίνης
 ἔξοχον, δν Μουσέων ἐννέ¹ ἀριθμὸς ἔχει.¹
 κεῖται δ' ἡπείροις διδύμοις ἔρις εἴθ' ὁ γε Λυδός,
 εἴτε Λάκων· πολλαὶ μητέρες ὑμνοπόλων.

Heracl. Pont. Pol. 2 ὁ Ἀλκμὰν οἰκετὴς ἦν
 Ἀγησίδα, εὐφυὴς δὲ ὁν ἐλευθερώθη.

Euseb. Sync. 403. 14 : Ol. 42. 2 Ἀλκμὰν κατά
 τινας ἐγνωρίζετο.

Ath. 15. 678 b [π. στεφάνων]: θυρεατικοί· οὗτοι
 καλοῦνται τινες στέφανοι παρὰ Λακεδαιμονίοις,
 ὡς φησι Σωσίβιος ἐν τοῖς περὶ Θυσιῶν, ψιλίνους
 αὐτοὺς φάσκων νῦν ὀνομάζεσθαι, ὅντας ἐκ φοινί-
 κων. φέρειν δὲ αὐτοὺς ὑπόμνημα τῆς ἐν Θυρέᾳ
 γενομένης νίκης τοὺς προστάτας τῶν ἀγομένων
 χορῶν ἐν τῇ ἑορτῇ ταύτῃ, ὅτε καὶ τὰς Γυμνοπαι-
 δίας ἐπιτελοῦσιν. χοροὶ δ' εἰσὶ <γ>, ὁ μὲν πρόσω
 παίδων, <ο δ' ἐκ δεξιοῦ γερόντων>, ὁ δὲ ἐξ ἀρι-
 στεροῦ ἀνδρῶν,² γυμνῶν ὄρχουμένων καὶ ἀδόντων
 Θαλητᾶ καὶ Ἀλκμάνος ἄσματα καὶ τοὺς Διονυ-
 σοδότου τοῦ Λάκωνος παιάνας.

Arist. H.A. 557 a 1 [π. φθειριάσεως]: ἐνίοις δὲ
 τοῦτο συμβαίνει τῶν ἀνθρώπων νόσημα ὅταν
 ὑγρασία πολλὴ ἐν τῷ σώματι ἥ. καὶ διεφθάρησάν
 τινες ἥδη τούτον τὸν τρόπον ὥσπερ Ἀλκμάνα τέ
 φασι τὸν ποιητὴν καὶ Φερεκύδην τὸν Σύριον.

Paus. 3. 15. 1 [π. Σπάρτης]: ἔστι δὲ τῆς στοᾶς,
 ἥ παρὰ τὸν Πλατανιστᾶν πεποίηται, ταύτης

¹ perh. δις Μουσέων ἐννέα δυθμὸν ἔχει. ² suppl. Kaiib: mss
 τὸ μὲν and ἀρίστου

LIFE OF ALCMAN

Judge not the man by the gravestone. The tomb you see is small, but it holds the bones of a great man. You shall know this for Alcman, striker pre-eminent of the Laconian lyre, one possessed of the nine Muses.¹ And twin continents dispute whether he is of Lydia or Laconia; for the mothers of a minstrel are many.

Heracleides of Pontus *Constitutions*: Alcman was the slave of Agesidas, but received his freedom because he was a man of parts.²

Eusebius *Chronicle*: Olympiad 42. 2 (B.C. 611): Flourished Alcman, according to some authorities.

Athenaeus *Doctors at Dinner* [on garlands]: 'Thyreatic':—This, according to Sosibius in his tract *On Sacrifices*, is the name of a kind of garland at Sparta, made of palm-leaves, and known nowadays as *psilinos*. These garlands, he says, are worn in memory of the victory at Thyrea by the leaders of the choruses which dance on the festival of that victory, which coincides with the *Gymnopaidiae* or Feast of Naked Youths. These choruses are three in number, the youths in front, the old men on the right, and the men on the left; and they dance naked, singing songs by Thaletas and Alcman and the paeans of the Spartan Dionysodotus.

Aristotle *History of Animals* [on the *morbus pedicularis*]: Mankind is liable to this disease when the body contains too much moisture, and several victims of it are recorded, notably the poet Alcman and Pherecydes the Syrian.

Pausanias *Description of Greece* [on Sparta]: Behind the colonnade which runs beside the Grove of Planes

¹ or 'who hath in him the disposition of the nine Muses'?

² the names of both his 'fathers,' however, are Greek

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ὅπισθεν ἡρῷα, τὸ μὲν Ἀλκίμου, τὸ δὲ Ἐναρσφόρου καὶ ἀφεστηκὸς οὐ πολὺ Δορκέως, τὸ δὲ ἐπὶ τούτῳ Σεβροῦ· παιδας δὲ Ἰπποκόωντος εἶναι λέγουσιν. ἀπὸ δὲ τοῦ Δορκέως κρήνην τὴν πλησίον τοῦ ἡρῷου Δορκείαν, τὸ δὲ χωρίον τὸ Σέβριον καλοῦσιν ἀπὸ τοῦ Σεβροῦ. τοῦ Σεβρίου δέ ἐστιν ἐν δεξιᾷ μνῆμα Ἀλκμάνος, ὡς ποιήσαντι ἄσματα οὐδὲν ἐσ ἥδονὴν αὐτῶν ἐλυμῆνατο τῶν Λακώνων ἡ γλῶσσα,¹ ἥκιστα παρεχομένη τὸ εὑφωνον. Ἐλένης δὲ ἵερὰ καὶ Ἡρακλέους, τῆς μὲν πλησίον τοῦ τάφου τοῦ Ἀλκμάνος, τοῦ δὲ ἐγγυτάτω τοῦ τείχους, ἐν ἀντῷ δὲ ἄγαλμα Ἡρακλέους ἐστὶν ὠπλισμένον· τὸ δὲ σχῆμα τοῦ ἄγαλματος διὰ τὴν πρὸς Ἰπποκόωντα καὶ τοὺς παιδας μαχῆν γενέσθαι λέγουσι.

Ath. 14. 638ε καὶ ὁ τοὺς Εἴλωτας δὲ πεποιηκώς φησιν·

τὰ Στησιχόρου τε καὶ Ἀλκμάνος Σιμωνίδου τε ἀρχαῖον ἀείδειν. ὁ δὲ Γυήσιππος ἔστι ἀκούειν . . .

Suid. Φιλόχορος ἔγραψεν . . . περὶ Ἀλκμάνος.

Ath. 14. 646 α ὁμοίως καὶ Σωσίβιος ἐν τρίτῳ Περὶ Ἀλκμάνος.

Steph. Byz. Ἀράξαι· . . . ως Ἀλέξανδρος Κορνήλιος ἐν τῷ περὶ Τῶν παρ' Ἀλκμάνι Τοπικῶς Εἰρημένων.

Heph. 138 π. Σημείων· ἡ δὲ διπλῆ ἡ ἔξω βλέπουσα παρὰ μὲν τοῖς κωμικοῖς καὶ τοῖς τραγικοῖς ἐστὶ πολλή, παρὰ δὲ τοῖς λυρικοῖς σπανίᾳ· παρὰ Αλκμάνι γοῦν εὐρίσκεται· γράψας

LIFE OF ALCMAN

there are shrines of Alcimus and Enarsphorus and, close by, one of Dorceus, and adjoining this again one of Sebrus, all of whom are said to have been sons of Hippocoön. The spring near one of them is called Dorceian after Dorceus, and the plot near another, Sebrian after Sebrus. On the right of this plot is a monument to Alcman 'whose poems were not made the less sweet because he used the tongue of Sparta,' a dialect not too euphonious. The temples of Helen and Heracles lie the one near the tomb of Alcman, the other close to the wall. In the latter there is a statue of Heracles armed, this form being due, it is said, to the fight he had with Hippocoön and his sons.

Athenaeus *Doctors at Dinner*: The author of the comedy called *The Helots* says: 'It is old-fashioned to sing Stesichorus, or Alcman, or Simonides. We can listen to Gnesippus . . .'

Suidas *Lexicon*: Philochorus . . . wrote . . . a treatise on Alcman.

Athenaeus *Doctors at Dinner*: Similarly Sosibius in the 3rd Book of his *Treatise on Alcman*.

Stephanus of Byzantium *Lexicon*: . . . as Alexander Cornelius says in his tract *On the Topical Allusions of Alcman*.

Hephaestion *On Graphical Signs*: The outward-looking diplè (>) is frequent in the works of the comic and tragic writers, but unusual in those of the lyrists. It occurs in Alcman, who in writing a poem

¹ apparently the inser. ran Ἀλκμάνος τόδε σῆμα τῷ (or μνῆμα τῷ) Αλκμαίωνος φ) δύματα ποιήσαντι | οὐδὲν ἐσ ὄδοσθναν λυμάνατο γλώσσα Δακάνων, but it would hardly be contemporary with A. (cf. e. g. A.P. 7. 3)

LYRA GRAECA

γάρ ἐκεῖνος δεκατεσσάρων στροφῶν ἀσμα¹ τὸ μὲν
ῆμισυ τοῦ αὐτοῦ μέτρου ἐποίησεν ἐπτάστροφον,
τὸ δὲ ἦμισυ ἑτέρου· καὶ διὰ τοῦτο ἐπὶ ταῖς ἐπτὰ
στροφαῖς ταῖς ἑτέραις τίθεται ἡ διπλὴ σημαίνουσα
τὸ μεταβολικῶς τὸ ἀσμα γεγράφθαι.

ΑΛΚΜΑΝΟΣ

ΜΕΛΩΝ Α' καὶ Β'

ΠΑΡΘΕΝΕΙΩΝ

1

Sch. Clem. Al. 4. 107 Klotz 'Ιπποκόων τις ἐγένετο Λακεδαι-
μόνιος, οὗ νιὸς ἀπὸ τοῦ πατρὸς λεγόμενοι 'Ιπποκωντίδαι ἐφόνευσαν
τὸν Δικυμίον νίδν Οἰωνὸν δύναμιτι, συνόντα τῷ 'Ηρακλεῖ, ἀγανα-
κτήσαντες ἐπὶ τῷ πεφονεύσθαι ὑπὸ αὐτοῦ κύνα αὐτῶν· καὶ δὴ
ἀγανακτήσας ἐπὶ τούτοις δ 'Ηρακλῆς πόλεμον συγκροτεῖ κατ' αὐτῶν
καὶ πολλοὺς ἀναιρεῖ, θτε καὶ αὐτὸς τὴν χεῖρα ἐπλήγη· μέμνηται
καὶ 'Αλκμὰν ἐν α'.

Mariette Papyrus²:

[.] ³ Πωλυδεύκης.

[οὐκ ἐγώ]ν Λύκαιον⁵ ἐν καμοῖσιν ἀλέγω,
[ἀλλ᾽] Ενα]ρσφόρον τε καὶ Σέβρον ποδώκη

¹ mss. *ἀσματα ὅν* ² the new readings come of a detailed study of an excellent photograph and of a revision in the light of a still better one, kindly sent me by the Bibliothèque Nationale in 1913 and 1914. I regret that I have not yet been able to confirm them by the actual papyrus ³ half of the first strophe, and prob. one or more whole strophes before it, missing ⁴ I have tested

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of fourteen stanzas made the first seven alike of one metre, and the rest alike of another; in these the diplè is placed where the second part begins, to indicate that the poem is written in two different metres.

See also A.P. 7. 19, Plin. N.H. 11. 112, Plut. Sulla 36, Christod. Ecphr. 395.

THE POEMS OF ALCMAN

Books I AND II

MAIDEN-SONGS

1

Scholiast on Clement of Alexandria: There was a Spartan called Hippocoön whose sons, called after him the Hippocoöntids, killed in anger Oeonus son of Licymnus, a companion of Heracles, because he had killed a dog of theirs. Heracles' revenge was to levy war upon them, and he killed many of them and was wounded in the hand himself. The story is told by Aleman in his first Book.

From a First-Century Papyrus:

. Polydeuces.¹ Among the slain 'tis true I cannot reckon Lycaeus, but both Enarsphorus I can and the swift Sebrus, Alcimus the mighty and

¹ Heracles was aided by Tyndareüs and the Dioscuri

the suggestions of Egger and others for filling these gaps ll. 1-34 by tracing letter-groups on photographs of the extant parts, l. 6, which is quoted in Cram. *A.O.*, giving the length; cf. Paus. 3. 15. 1 (above), Apollod. *Bibl.* 3. 10. 5: l. 1 no suggestion fits: l. 7 Jur. but without authority (must begin with a vowel) ⁵ so pap. cf. *πρώFoyes fr. 36*

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- [[”]*Αλκιμό*]ν τε τὸν βιατὰν
 5 [*Ιππόσ*]ων τε τὸν κορυστὰν
 Εύτείχη τε *Φάνακτά*¹ τ’ Ἀρήϊον
 [*Ακμον*]ά τ’ ἔξοχον ἡμισίων.
- [*ἡ Σκαιφο*]ν τὸν ἀγρόταν
 [*στρατῶ*] μέγαν Εὔρυτόν τε
 10 [*Ἄρεος ἄ*]ν πώρω κλόνον
 [*Άλκων*]ά τε τὰς ἀρίστως
 [*ἡρόων*]² παρήσομες ;
 [*κράτησ*]ε γὰρ Αἰσα παντῶν
 [*καὶ Πόρο*]ς γεραίτατοι
 15 [*σιῶν· ἀπ*]έδιλος ἀλκά.
 [*μήτις ἀν*]θρώπων ἐς ὡρανὸν ποτήσθω,
 [*μηδὲ π*]ηρήτω γάμεν τὰν Ἀφροδίταν
 [*τὰν Πάφω* *F*]άνασσαν ἥ τιν
 [*ἀργυρείδη*]η παίδα Πόρκω
 20 [*εἰναλίῳ· Χάριτες* δὲ Διὸς δόμον
 [*ιαρὸν ἔχοι*]σιν ἐρογλεφάροι.
- . . .]*τάτοι*
 . . .]*γα*³ διάμων
 . . .]. φίλοις
 25 . . . δ]*ῶκε* δῶρα
 . . . ἀ]*λγαρέον*
 . . .]*ώλεσ'* ἥβα
 . . .]*χρόνον*
 . . . μ]*αταίᾶς*
 30 . . .]*έβα· τῶν δ'* ἄλλος ἵῳ
 [*ἔφθιτ* ἄλλος αὐτε] ⁴ μαρμάρῳ μυλάκρῳ
 [*ἔστ* ἄπαντας εἰ]*λεν* Ἀιδας.
 [*τοὶ σφεαῖσι Κάρα*]ς αὐτοὶ

ALCMAN

Hippothoüs the helmeted, Euteiches and chieftain Areius, and [Acmon] noblest of demigods. And shall we pass Scaeus by, that was so great a captain of the host, and Eurytus and Alcon that were supremest of heroes in the tumult of the battle-mellay? Not so; vanquished were they all by the eldest of Gods, to wit by Destiny and Device, and their strength had not so much as a shoe to her foot. Nay, mortal man may not go soaring to the heavens, nor seek to wed the Queen of Paphos or to wive any silver-shining daughter of Porcus¹ of the sea; inviolate also is that chamber of Zeus where dwell the Graces whose eyes look love²

. . . . went; and they perished one of them by an arrow and another by a millstone of hard rock, till one and all were had to Hell. These by their own folly did seek them their dooms, and their evil

¹ Nereus ² the mutilated strophe prob. described the war of the Giants against Heaven

¹ pap. *Favakrd* ² pap. prob. *ηρώων* ³ less prob. *τα*
gap too wide 31-34 for quite certain restoration

LYRA GRAECA

[ἀφραδίαισιν ἐπε]’ σπον, ἄλαστα δὲ
 35 ἔργα πάσον κακὰ μησάμενοι.

ἔστι τις σιῶν τίσις·
 ὁ δ’ ὅλβιος ὅστις εὔφρων
 ἀμέραν διαπλέκει
 ἄκλαυστος. ἐγὼν δ’ ἀείδω

40 Αγιδῶς τὸ φῶς· ὄρῳ
 Φ’ ὥτ’¹ ἄλιον ὄνπερ ἄμιν
 ’Αγιδὼ μαρτύρεται
 φαίνην ἐμὲ δ’ οὔτ’ ἐπαίνεν²
 οὔτε μώμεσθαί νιν³ ἀ κλευνὰ χοραγὸς

45 οὐδ’ ἀμῶς ἐῇ· δοκεῖ τ’ ἄρ’ ἡμεν αὐτὰ
 ἐκπρέπης τῶς ὥπερ αἱ τις
 ἐν βοτοῖς στάσειεν ἵππον
 παγὸν ἀΦεθλοφόρον⁴ καναχάποδα
 τοῖσιν ὑποπτεριδῶν⁵ ὄνείρων.

50 ἡ οὐχ ὄρης; ὁ μὲν κέλης
 ’Ενετικός· ἀ δὲ χαίτα
 τᾶς ἐμᾶς ἀνεψιᾶς
 ’Αγησιχόρας ἐπανθεῖ
 χρυσὸς ὥτ’⁶ ἀκήρατος·

55 τό τ’ ἀργύριον πρόσωπον
 διαφάδαν τί τοι λέγω;
 ’Αγησιχόρα μὲν αῦτα.⁷
 ἀ δὲ δευτέρα πεδ’ Αγιδῶν τὸ Φεῖδος
 ἵππος Εἰβηνῷ Κολαξαῖος δραμείται·

60 ταὶ πελειάδες γὰρ ἄμιν
 ’Ορθίᾳ φάρος⁸ φεροίσαις

¹ pap. ἐ διτ ² pap. επὴνὲν ³ pap. νιν· ⁴ pap. αεθλ.
⁵ E: pap., Sch., and E.M. τῶν ὑποπτεριδίων, but in Gk.

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imaginings brought them into suffering never to be forgot.

Verily there is a vengeance from on high, and happy he that weaveth merrily one day's weft without a tear. And so, as for me, I¹ sing now of the light that is Agido's. Bright I see it as the very sun's which the same Agido now invoketh to shine upon us.² And yet neither praise nor blame can I give at all to such as she without offence to our splendid leader, who herself appeareth as pre-eminent as would a well-knit steed of ringing hoof that overcometh in the race, if he were set to graze among the unsubstantial cattle³ of our dreams that fly.

See you not first that the courser is of Enetic blood, and secondly that the tresses that bloom upon my cousin Hagesichora⁴ are like the purest gold? and as for her silvern face, how shall I put it you in express words? Such is Hagesichora; and yet she whose beauty shall run second not unto hers but unto Agido's, shall run as courser Colaxaeon to pure Ibenian-bred; for as we bear along her robe to Orthia, these our Doves⁵ rise to fight for us⁶

¹ each of the performers ² the invocation was prob. part of the ritual and took place in dumb-show as these words were sung ³ i. e. horses ⁴ she takes her nickname from her position as Choir-leader, Agido being second in command; it was prob. part of the ritual that the dancers should be cousins (cf. Pind. *Parth.*, Procl. *ap. Phot. Bibl.* 239) ⁵ the leader and her second were apparently called, and perhaps dressed as, doves; this was also the name of the constellation of the Pleiades; Orthia (later Artemis Orthia) was a bird-goddess
⁶ against the competing choruses

dreams give us unsubstantial, not wonderfully fine, types (Sheppard) ⁶ pap. [.]s ⁷ pap. ἄντα ⁸ ορθίαι Sch.: text ορθύιαι: pap. φᾶπος: Hdn. π. μον. λέξ. 36. 31 φάρος

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νυκτα δι' ἀμβροσίαν ἄτε Σήριον
ἄστρον ἀΦειρομέναι¹ μάχονται.

οῦτε² γάρ τι πορφύρας

65 τόσσος κόρος ὡτ' ἀμύναι³

οὔτε ποικίλος δράκων

παγχρύσιος, οὐδὲ μίτρα

Λυδία νεανίδων

ιανογλεφάρων ἄγαλμα·

70 οὐδὲ ταὶ Ναυνῶς κόμαι,

ἀλλ' οὐδ' Ἀρέτα σιειδής,

οὐδὲ Συλακίς τε καὶ Κλεησισῆρα·

οὐδ' ἐς Αἰνησιμβρότας ἐνθοίσα φασεῖς·

“Ασταφίς τέ μοι γένοιτο

75 καὶ ποτιγλέποι⁴ Φίλυλλα

Δαμαρέτα τ' ἔρατά τε Φιανθεμίς,

ἀλλ' Αγησιχόρα με τηρεῖ.

οὐ γὰρ ἀ καλλίσφυρος

80 Αγησιχόρα πάρ' αὐτεῖ,⁵

Αγιδοῖ τ' ἵκταρ μένει

Θωστήριά τ' ἄμ' ἐπαινεῖ;

ἀλλὰ τᾶν ἀράς, σιοί,

δέξασθε· σιῶν γὰρ ἄνα.

καὶ τέλος μάλ' ἐς τάφος

85 εἴποιμί κ' ἐγὼν μὲν αὐτὰ

παρσένος μάταν ἀπὸ θράνω λέλακα

γλαύξ· ἐγὼν δὲ τὰ μὲν Αώτι μαλίστα

άνδανην ἐρῶ· πόνων γὰρ

ἄμιν ιάτωρ ἔγεντο·

90 ἐξ Αγησιχόρας δὲ νεάνιδες

[ἱρ]ήνας ἐράτας ἐπέβαν·

— [ῳ]τε⁶ γὰρ σηρ[αφόρ]ῳ⁷

¹ pap. σιριον (first : erased) ασ. ανειρ.

² pap. ουτι

³ pap.

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amid the ambrosial night not as those heavenly
Doves but brighter, aye even as Sirius himself.

For neither is abundance of purple defence
enough,¹ nor speckled snake of pure gold, nor the
Lydian wimple that adorns the sweet and soft-eyed
maid, nor yet the tresses of our Nanno, nay nor
Areta the goddess-like, nor Thylacis and Cleësithera,
nor again shalt thou go to Aenesimbrota's and say
'Give me Astaphis and let me see Philylla, and
Damareta and the lovely Ianthemis ;' there is no
need of that, for I am safe² with Hagesichora.

For is not the fair-ankled Hagesichora here
present and abideth hard by Agido to commend
our Thosteria³? Then O receive their prayers, ye
Gods; for to the Gods belongeth the accomplish-
ment. And for the end of my song I will tell you
a passing strange thing. My own singing hath been
nought; I that am a girl have yet shrieked like a
very owl from the housetop—albeit 'tis the same
girl's desire to please Aotis⁴ so far as in her lies,
seeing the Goddess is the healer of our woe⁵—; 'tis
Hagesichora's doing, hers alone, that the maidens
have attained the longed-for peace.⁶

For 'tis true the others have run well beside her

¹ this strophe names the chorus and their teacher, and
describes their dress ² from defeat in the competition
³ the festival of Orthia, of which this song and dance was
part of the ritual ⁴ (the a is long) epithet of Orthia prob.
meaning 'dawn-goddess,' cf. the invocation of the sun men-
tioned l. 41; the procession seems to have taken place at
daybreak ⁵ the ritual was apparently apotropaic ⁶ either
a modest way of describing their expected victory, or ref. to
the object of the ritual

ωσταμύναι ⁴ pap. ποτιβλεποι ⁵ pap. πάρ' αὐτεῖ ⁶ pap.
λοτε ⁷ the brackets 92-101 mark very faint and uncertain
traces

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λα[ν]τῶς ἔδ[ραν ἵκταρ ἄλλαι],
 τῷ¹ κυβερνά[τ]α δ' ἔχεν
 95 κῆν ναὶ² μα[κράν ὅπ]α χ[ρή·]
 ἀ δὲ τᾶν Σηρη[νί]δων
 ἀοιδοτέρα μὲν [οὐχί·]
 λσιαν γάρ· ἀν[θρώπων δέ νιν]
 παίδων ἀέρ[αιμ] ὑπερθ]ι·³
 100 φθέγγεται δ'[ἄρ' ὥτ' ἐπὶ] Ξάνθω ροαῖσι
 κύκνος· ἀ δ' ἐ[πὶ σχερ]ῷ ξανθῷ κομίσκα⁴
 • • • •

2 A-C εἰς Διοτκούρου

Steph. Byz. s. 'Ερυσίχη· πόλις Ἀκαρνανίας . . . τὸ ἔθνικὸν
 'Ερυσίχαιος, περὶ οὗ πολὺς λόγος τοῖς ἀρχαίοις. δ τεχνικὸς γάρ
 φησιν δτι σεσημειώται τὸ 'Ερυσίχαιος προπαροξυνόμενον ἐν τοῖς
 ἔθνικοῖς· μήποτε οὖν τὸ χαῖον ἐγκεῖσθαι, δ ἐστιν ἡ Βουκολικὴ
 ῥάβδος, καὶ τὸν ἔρυσω μέλλοντα. διχῶς οὖν ἔσται, ὡς ἐστὶ⁵
 δῆλον, παρ' Ἀλκμάνι ἐν ἀρχῇ τοῦ δευτέρου τῶν Παρθενείων φυμάτων.
 φησὶ γάρ·

οὐκ εἰς ἀνήρ ἄγροικος⁵ οὐδὲ
 σκαιὸς οὐδὲ παράσυφός τις⁶
 οὐδὲ Θέσσαλος γένος
 οὐδ' 'Ερυσίχαιος οὐδὲ ποιμήν,
 ἀλλὰ Σαρδίων ἀπ' ἀκράν.

εὶ γὰρ τῷ Θεσσαλὸς γένος συναπτέον, ἔθνικὸν ἔστι καὶ προπερι-
 σπάσθω· 'Ηρωδιανὸς ἐν ταῖς Καθόλου Προσφορίαις καὶ Πτολεμαῖος
 ἔφη· Εἰ δὲ τῷ οὐδὲ ποιμὴν συνάψειέ τις λέγων 'οὐδ' ἔρυσίχαιος
 οὐδὲ ποιμήν,' πρόδηλον ὡς προπαροξυνόθησεται καὶ δηλοῖ τὸν
 βουκόλον ἡ τὸν αἰπόλον, πρὸς δ τὸ ποιμὴν ἄρμοδιον ἐπαχθῆσεται.

¹ pap. corrects to ται bec. Hages. is fem.

² pap. ν ἄτ

³ aor. of αἴρω cf. Hesych. ἀέρης· ἄρης, Βαστάρης, Sa. 148. 3: for -θι cf. Alc. 122. 10 ἄγι⁴ a coronis or dividing-mark
 on the edge of the lost fourth column shows that there were
 4 lines more to the poem⁵ so Chrys. ἀποφ. 21 quoting
 l. 1: mss here ἄγριος⁶ Ε, cf. παράκοιτος, παράσιτος: mss
 παρὰ σοφοῖσιν: B sugg. παρὰ σύφοισι

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even as horses beside the trace-horse ; but here as on shipboard the steersman must needs have a good loud voice, and Hagesichora—she may not outsing the Sirens, for they are Gods, but I would set her higher than any child of human breed. Aye, she sings like a very swan beside the yellow streams of Xanthus, and she that cometh next to that knot of yellow hair . . .¹

2 A-C TO THE DIOSCURI

Stephanus of Byzantium *Lexicon*: Erysichè: A city of Acarnania . . . its adjective is Ἐρυσιχαῖος ‘Erysichaean,’ about which there is much discussion in the old writers. For Herodian says that Ἐρυσιχαῖος is marked in our texts because it is accented proparoxytone though an ethnic adjective; and perhaps therefore it really contains χαῖος ‘a cowherd’s staff’ and the future of ἐρύω ‘to draw.’ It will be ambiguous then, as is clear, in Alcman near the beginning of the second of his *Maiden-Songs*, where he says:

No boor art thou nor a lubber, nor yet a tender of sties, nay nor Thessalian-born, nor Erysichaean (*or* drag-staff), nor a keeper of sheep, but a man of highest Sardis.

“For if it is to be joined with ‘Thessalian-born’ it is an ethnic adjective and should be accented circumflex on the penultimate”—thus Herodian, in his *Universal Prosody*, and Ptolemaeus: “but if it is connected with ‘a keeper of sheep,’ it is obvious that the accent should be acute on the last but two, and that it means ‘cowherd’ or ‘goatherd,’ an appellation which is properly followed by ‘keeper of sheep.’”²

¹ the yellow streams of X. are her own hair which is called golden above (l. 53); the pap. breaks off as we begin a final ref. to Agido with an explanation of the jest; A. follows H. in the processional dance ² cf. Sch. Ap. Rh. 4. 972, Str. 10. 460 (*Ἐρυσ.* glossed Καλνδάνιος)

LYRA GRAECA

2 B

Hdn. π. σχήμ. 61 Ἀλκμανικὸν σχῆμα τὸ μεσάζον τὴν ἐπαλλήλων ὀνομάτων¹ θέσιν πληθυντικοῖς ἢ δυϊκοῖς ὀνόμασιν ἢ ῥήμασι. τέσσαρα δὲ παρὰ τῷ ποιητῇ τοιαῦτα . . . πλεονάζει δε τοῦτο τὸ σχῆμα παρ' Ἀλκμᾶνι τῷ λυρικῷ, δθειρ καὶ Ἀλκμανικὸν ὄνόμασται. εὐθὺς γοῦν ἐν τῇ δευτέρᾳ ὡδῇ παρείληπται·

**Κάστορ τε πώλων ὠκέων δαμάντορ' ἵππότα
σοφῶ
καὶ Πολλυνδεύκες κυδρὲ²**

2 C

Heph. 3 [π. μακρῶν θέσει]. Ήτοι γάρ λήγει εἰς δύο σύμφωνα, οἷον . . . καὶ . . . καὶ κῆνος ἐν σάλεσσι πολλοῖς κήμενος μακάρες ἀνήρ³

3-7 εἰς Διοσκούρους (ἢ εἰς Δία Λυκαῖον)

Sch. Bern. Verg. G. 3. 89 [Talis Amyclaei domitus Pollucis habenis | Cyllarus]: . . . equos a Neptuno Iunoni datos Aleman lyricus dicit Cyllarum et Xanthum, quorum Polluci Cyllarum, Xanthum fratri eius concessum esse.

4

Ael. H.A. 12. 3 Ὁμήρῳ μὲν οὖν φωνὴν Ξάνθῳ τῷ ἵππῳ δόντι συγγνώμην νέμειν ἄξιον· ποιητὴς γάρ· καὶ Ἀλκμᾶν δὲ μιμούμενος ἐν τοῖς τοιούτοις Ὁμηρον οὐκ ἀν φέροιτο αἴτιαν.

¹ mss. ὀνομ. ἢ δρημάτων ² Κάστορ τε E: mss. Κάστορε: B Κάστωρ τε ὠκέων: Sch. Pind. ταχέων δαμάντορε E: mss. -τορες or -τῆρες: Sch. Od. ἐλατῆρες, Eust. ἐλατῆρε, Sch. Pind. δματῆρες Πολλυνδεύκες E: mss. Πολυνδεύκεις, -ης: B

ALCMAN

2 B

Herodian on Grammatical Figures: The Alcmanic 'figure' is that whereby plural or dual nouns¹ or verbs are placed between singular nouns which go together. It occurs four times in Homer . . . ; but it is more frequent in the lyric poet Alcman ; whence its name. One has only to go as far as his second ode to find :

O Castor—ye tamers of swift steeds, ye skilful horsemen—and noble Polydeuces²

2 C

Hephaestion Handbook of Metre [on syllables long by position] : For either the word will end in two consonants, for instance . . . and μάκαρς 'blessed,' in this :

And reclining yonder in manifold content among the Blest . . .³

3-7 To THE DIOSCURI (or To LYCAEAN ZEUS)

Scholiast on Vergil [Such was Cyllarus when he bent to the rein of Pollux]: . . . According to the lyric poet Alcman, the horses given by Neptune to Juno were named Cyllarus (or Bowlegs) and Xanthus (or Bayard), Cyllarus being given to Pollux and Xanthus to his brother.

4

Aelian On Animals: Homer, being a poet, deserves our pardon for giving the horse Xanthus speech ; and Alcman should not be blamed for imitating Homer in such matters.

¹ includes adjectives ² cf. Sch. Pind. *P.* 4. 318, Sch. *Od.* 10. 513, Eust. *Od.* 1667. 34 ³ ref. to Heracles ? cf. Apoll. *Pron.* 335b ('Αλκμάν)

Πωλυδεύκης κυδρὲ Ε: mss nom. ³ σάλεσσι: mss σάλεσιν κήμενος Ε: mss κείμενος, ήμενος πολλοῖς: Heph. om.

LYRA GRAECA

5

Paus. 1. 41. 5 [π. Ἀλκάθου]. Ἀλκμὰν ποιήσας ἄσμα ἐσ τοὺς Διοσκούρους ὡς Ἀφίδνας¹ ἔλοιεν καὶ τὴν Θησέως ἀγάγοιεν μητέρα αἰχμάλωτον, δῆμος Θησέα φησὶν αὐτὸν ἀπεῖναι.

6

Hesych.

Ἀσανέων πόλιν . . .

τὰς Αφίδνας.

7

Paus. 3. 26. 2 [π. Πέφνου]. Θαλαμῶν δὲ ἀπέχει σταδίους εἴκοσιν ὀνομαζομένη Πέφνος ἐπὶ θαλάσσῃ, προκεῖται δὲ νησὶς πέτρας τῷ μεγάλῳ οὐ μείζων, Πέφνος καὶ ταύτη τὸ ὄνομα τεχθῆναι δὲ ἐνταῦθα τοὺς Διοσκούρους φασὶν οἱ Θαλαμᾶται· τούτῳ μὲν δὴ καὶ Ἀλκμᾶνα ἐν ἄσματι οἶδα εἰπόντα, τραφῆναι δὲ οὐκέτι ἐν τῇ Πέφνῳ φασὶν αὐτούς, ἀλλ’ Ἐρμῆν τὸν ἐσ Πελλάναν κομίσαντα εἶναι.

8-15 εἰς Δία Λυκαίον

Max. Plan. ad Herm. Rh. Gr. Walz 5. 510 στροφὴ καὶ ἀντίστροφος καὶ ἐπφῦδος συστήματα μέτρων ἔστιν ἐν λυρικοῖς ποιήμασιν· ἥ μὲν οὖν στροφὴ ἔστιν ἡ πρώτη τιθεμένη περίοδος ἐκ δύο ἥ πλειστων κώλων δμοίων ἥ ἀνομοίων συγκειμένη, ὡς παρὰ Ἀλκμᾶνι· (43) αὕτη γάρ ἡ στροφὴ ἐκ τριῶν ἔστι κώλων δακτυλικῶν ἰσομέτρων συγκειμένη· ἔξ ἀνομοίων δὲ ὡς τόδε·

Μῶσ' ἄγε, Μῶσα λίγεια πολυμμελὲς
αἰενάοιδε,² μέλος
νεοχμὸν ἄρχε παρσένοις ἀείδεν.

¹ mss Ἀθήνας

² B: mss ἀεὶ δὲ, ἀεὶν ἀειδε, αἰὲν ἀειδε

ALCMAN

5

Pausanias *Description of Greece* [on Alcathous]: Alcman in a song to the Dioscuri tells us how they seized Aphidnae and took prisoner the mother of Theseus, but says that Theseus himself was not there.¹

6

Hesychius *Glossary*:

City of the Athenians:

that is, Aphidnae.

7

Pausanias *Description of Greece* [on Pephnus]: Twenty furlongs from Thalamae there is a place on the sea called Pephnus, off which there stands a pile of rock of some considerable size, known by the same name. This according to the people of Thalamae was the birthplace of the Dioscuri, and their testimony, I know, agrees with that of a song of Alcman's; but they say that though born they were not bred there, and that it was Hermes who carried them to Pellana.

8-15 To LYCAEAN ZEUS

Maximus Planudes *On Hermogenes*: The metrical systems of lyric poetry consist of strophe, antistrophe and epode. Of these the strophe comes first, and consists of two or more similar or dissimilar lines, as in this of Alcman (43), where it is composed of three dactylic lines of the same metre, and in this, where it is made up of unlike lines :

Hither, Muse, sweet clear Muse of the many tunes and everlasting song, and begin a new lay for maids to sing.²

¹ cf. Sch. *Il.* 3. 242 ² cf. *E.M.* 589. 47, Apoll. *Synt.* 1. 4, Erotian 99. 2 ('Αλκμὰν ἐπὶ δ μελῶν), Prisc. *Metr. Ter.* 2. 428 Keil (*Alcman in primo*), Him. *Or.* 5. 3

LYRA GRAECA

9

Vita Arati Buhle 2. 437 ἀγνοοῦσι δὲ θτὶ καὶ Πίνδαρος κατεχρήσατο τῷ ἔπει τούτῳ λέγων· “Οθενπέρ καὶ Ὁμηρίδαι ἀρχονται, Διὸς ἐκ προοιμίου” καὶ Ἀλκμάν.

. ἐγώνγα δ' ἀείσομαι
ἐκ Διὸς ἀρχομένα.¹

10

Apoll. Pron. 109. 23 πλεῖστα γοῦν ἔστι παρ' ἑτέροις εὑρεῖν σφέτερον πατέρα ἀντὶ τοῦ ὑμέτερον . . . καὶ πάλιν παρ' αὐτῷ ἀντὶ τοῦ σφιτέρον· Ἀλκμάν·

νῦμέ τε καὶ σφετέρως
ἴππως . . .

11

Sch. Eur. Tro. 210 οἰκητήριόν φασι τὰς Θεράπνας τῶν Διοσκούρων παρ' θσον ὑπὸ τὴν γῆν τῆς Θεράπνης εἶναι λέγονται ἀποθανόντες,² ὡς Ἀλκμάν φησιν.

¹ Valck. -B: mss ἐγὼ δὲ ἀεί σοι με ἐκ Δ. ἀρχόμενα ² mss
ζῶντες

¹ *Nem.* 2. 1 ² the feminine shows the song was sung by
girls (cf. fr. 8) ³ prob. the Dioscuri, mention of whom
seems to have been added to this hymn at the request of

ALCMAN

9

Life of Aratus: They are unaware that Pindar, too, made use of this line, saying 'Where the children of Homer also do begin, to wit the proem unto Zeus,'¹ and Alcman :

But of this song of mine the beginning shall be
Zeus.²

10

Apollonius *The Pronouns*: This is often found among other writers; for instance, *σφέτερον πατέρα* instead of *ὑμέτερον πατέρα*, 'your father' . . . and again in the same author [Hesiod] *σφέτερον* is used for *σφωτέρον*; Alcman says :

Ye³ and your horses

11

Scholiast on Euripides *Trojan Women*: They call Therapnae the dwelling of the Dioscuri because they are said to be beneath the land of Therapnè when they are dead, as Alcman says.

the Spartans when A. passed through Sparta on his way with the poem to the temple of Lycaean Zeus in Arcadia; cf. Him. l.c.

65

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F

LYRA GRAECA

12, 13

Prisc. *Metr. Ter.* 3. 428 Keil: Aleman autem in primo catalecticum trimetrum fecit habentem in quarto loco modo iambum modo spondeum, sic [—fr. 8 l. 3; then—]

καὶ ναὸς ἀγνὸς¹ εὐπύργω Σεράπιας,
hic quarto loco spondeum habet. Similiter
χερσόνδε κωφὸν ἐν φύκεσσι πιτνεῖ
quarto loco spondeum posuit, nam φυ producitur . . .

14

Aristid. 2. 508 π. τοῦ Παραφθέγματος² ἀκούεις δὲ καὶ τοῦ Λάκωνος λέγοντος εἰς αὐτὸν τε καὶ τὸν χορὸν 'Α Μῶσα κ.τ.λ. . . προστίθει δὲ κάκεῖνο, ὅτι αὐτῆς τῆς Μούσης δεηθεὶς κατ' ἀρχὰς δικαιητής, ήν³ ἐνεργὸς ὑπ' αὐτῆς γένοιτο, είτα δισπερ ἔξεστη καὶ φησιν ὅτι τοῦτο ἐκεῖνο <δ> χόρος αὐτὸς ἀντὶ τῆς Μούσης πεποίηκε.⁴

ἀ Μῶσα κέκλαγ', ἀ λίγεια Σειρήν.⁵
e.g.⁶ ἀλλά νιν οὐκ ἄρ' ἔδευε⁷ καλὴν ἐμέ,
τῷ Φόπα, παρθενικαί,
ῦμμεις τοσαύταν ἐμπεπινεύκατ' αὐταί.⁸

15

Sch. Ap. Rh. 1. 146 [Αἰτωλίς . . . Λήδη]: Φερεκύδης δὲ ἐν τῇ β'
ἐς Λαοφόντης τῆς Πλευρῶνος Λήδαν καὶ Ἀλθαίαν Θεοτίφ γενέσθαι
φησίν· ὅτι δὲ Γλαύκου ἐστὶ καὶ Ἀλκμάν⁹ αἰνίττεται λέγων.

. . . τῶς τέκε <Φοι> θυγάτηρ
Γλαύκω μάκαιρα⁸

¹ Herm. -B: mss ἀγνᾶς ² E: mss γεγένηται ³ κέκλαγ'
ἀ Welck. -B: mss κεκλήγη or -ει ⁴ E: cf. Hes. Th. 31
⁵ cf. Sa. 2. 15 ἐπιδεύξην ⁶ cf. 1. 95 ⁷ B: mss Ἀλθαίας
from above ⁸ suppl. B

ALCMAN

12, 13

Priscian *Metres of Terence*: Moreover Alcman in his first book has a catalectic trimeter sometimes with and sometimes without an iambus in the fourth foot thus [— *frag.* 8. l. 3; *then —*]

. . . And the temple pure of towered Therapnae;¹
here he has a spondee in the fourth foot. Similarly:

. . . Falleth dumb upon the shore among the
tangle;²

here, too, he has given the fourth foot a spondee, for the
first syllable of φύκεσσι is long.

14

Aristides *On the Extemporised Addition*³: You hear the Laconian, too, saying to himself and the chorus: ‘The Muse’ etc.; note also that having at the outset asked the Muse herself to inspire him, he then seems to change about and says that the chorus who is singing the song has itself done this instead of the Muse.

The Muse crieth aloud, that Siren clear and
e.g. sweet. But I had no need, it seems, to invoke
her aid, seeing that you yourselves, ye maidens,
have inspired me with so loud a voice.

15

Scholiast on Apollonius of Rhodes *Argonautica* [Aetolian Leda]: It is true that Pherecydes says in his second Book that Leda and Althaea were daughters of Thestius by Laophonè daughter of Pleuron; but that Leda was daughter of Glaucus is implied by Alcman thus:

. . . his sons by the blessed daughter of Glaucus

¹ cf. Harp. 151. 14 (Αλκμάν ἐν δ.), Phot. and Suid. Θεράπναι,
Paus. 3. 20. 1, Sch. Pind. I. 4. 3, Steph. Byz. Θεράπναι
² the calm sea ³ to a written speech of his own

LYRA GRAECA

16 εἰς Ἡραν¹

Ath. 15. 680f [π. ἐλιχρύσου]. μνημονεύει αὐτοῦ Ἀλκμὰν ἐν τούτοις.

καὶ τὸν εὔχομαι φέροισα²
τόνδ' ἐλιχρύσω πυλεῶνα
κῆράτω κυπαίρω.³

17–23 εἰς Ἄρτεμιν

E.M. Vet. Miller Misc. 263 φύτειρα·

Ἄρταμι, ρύτειρα τόξων⁴

18

Apoll. Pron. 75. 12 ἡ σέο καταβάλλει τὸ σ εἰς τὸ τ παρὰ Δωριεῦσιν. Ἀλκμάν·

Ἐμὲ Λατοΐδα τέο θ' ἀγεόχορον⁵

19

Sch. Il. 21. 485 περιάπτεται γὰρ νεθρίδας, Ἀλκμάν·

ἐπαμμένᾳ πέρι δέρματα θηρῶν

20

E.M. 486. 39 καλά· τὸ καλά παρ' Ἀλκμᾶνι καλλά ἔστιν,
εἶναι

καλλὰ μελισδομένᾳ

¹ Ath. 15. 678a ² τὸν B: mss τιν³ πυλεῶνα κῆρ.
Boiss: πέλεω ἀκηράτων κυπαίρω Welck., cf. Eust.
Od. 1648. 7: mss κυπέρω ⁴ B Adesp. 46B ⁵ i.e. ἀγιόχορον
E: mss δ' αχοσχορον ⁶ B-E: mss ἐπάμειαι (or ἔσσαμένᾳ)
παρὰ

ALCMAN

16 To HERA

Athenaeus *Doctors at Dinner* [on the helichryse or cassidony] : Alcman speaks of it thus :

To thee also I pray with this garland of cassidony
and lovely bedstraw¹ for an offering.

17-23 To ARTEMIS²

Old Etymologicum Magnum : Drawer :

O Artemis, drawer of bowstrings

18

Apollonius *The Pronouns* : The pronoun $\sigma\acute{e}o$ changes σ to τ in Doric ; compare Alcman :

Me who am choirmaster as well to thee as to the
Son of Leto

19

Scholiast on the *Iliad* : For Artemis is clad in fawnskins ;
compare Alcman :

clad in the skins of the beasts of the field

20

Etymologicum Magnum καλά, 'pretty' : the word appears
as καλλά in Alcman :

sung of so prettily³

¹ I thus translate because it was used for lying on (at meals), though it is not *our* bedstraw ; sometimes translated 'galingale' ² all these fragments are not necessarily from the same hymn ³ cf. Cram. A.P. 4. 63. 13, Apoll. *Adv.* 155. 9

LYRA GRAECA

21

Apoll. Pron. 50. 28 οἱ αὐτοὶ Δωριεῖς ἐγώνγα καὶ ἐγώνη·
οὐ γὰρ ἐγώνγα, Φάνασσα Διὸς θύγατερ¹
Ἀλκμάν.

22

Choer. ad Heph. 13 [π. παιωνικοῦ]. Ἡλιόδωρος δέ φησι
κοσμίαν εἶναι τῶν παιωνικῶν τὴν κατὰ πόδα τομήν . . . οἶον.
οὐδὲ τῷ Κνακάλῳ οὐδὲ τῷ Νυρσύλᾳ

23

Ath. 14. 64θα [π. κριβανῶν]. κριβάνας πλακοῦντάς τινας
δυνομαστικῶς Ἀπολλόδωρος παρ'. Ἀλκμάνι· δμοίως καὶ Σωσίβιος ἐν
τρίτῳ Περὶ Ἀλκμάνος, τῷ σχῆματι μαστοειδεῖς εἶναι φάσκων
αὐτούς χρῆσθαι δ' αὐτοῖς Λάκωνας πρὸς τὰς τῶν γυναικῶν ἔστιά-
σεις, περιφέρειν τε αὐτοὺς δταν μέλλωσιν ἄδειν τὸ παρεσκευασ-
μένον ἐγκάμιον τῆς Παρθένου αἱ ἐν τῷ χορῷ ἀκόλουθοι.

Ibid. 3. 114f [π. μαζῶν]. αἱ δὲ παρ' Ἀλκμάνι θριδακίσκαι
λεγόμεναι αἱ αὐταὶ εἰσὶ ταῖς Ἀττικαῖς θριδακίναις, λέγει δὲ οὗτος
δ' Ἀλκμάν.

θριδακίσκας τε καὶ κριβάνας νῶντος²

24 εἰς Ἀφροδίτην

Str. 8. 340 [π. Ἡλίδος]. ποιητικῷ δέ τινι σχῆματι συγκατα-
λέγειν τὸ μέρος τῷ δλῳ φασὶ τὸν "Ομηρον, ὡς τὸ 'ἀν' Ἑλλάδα
καὶ μέσον Ἀργος' . . . καὶ Ἀλκμάν δέ·

Κύπρον ἴμερτὰν λιποῖσα καὶ Πάφον περιρρύταν

¹ mss ἐγώνγα
κριβανωτὸς or -τως

² B, cf. Phot. νῶντος· σωρεύοντος: mss

ALCMAN

21

Apollonius *Pronouns*: The same Dorians say ἐγώνγα and ἐγώνη 'I'; compare :

Never [did] I, O queen born of Zeus
from Alcman.

22

Choeroboscus on Hephaestion *Handbook of Metre* [on the paeonic]: Heliodorus says that the foot-by-foot caesura is regular in paeonics, as for instance :

nor yet from Cnacalus nor yet from Nyraslas ¹

23

Athenaeus *Doctors at Dinner* [on 'pan-baked' loaves]: According to Apollodorus this is the name of a kind of cake in Alcman; and similarly Sosibius in the third Book of his treatise *On Alcman*, declaring that they are shaped like a woman's breast and are used at Sparta for women's feasts, being carried round just before the attendants in the chorus sing the eulogy they have prepared in honour of the Maid.

The Same [on loaves]: The θριδακίσκαι of Alcman are the same as the Attic θριδακίναι or lettuces; the passage of Alcman runs thus :

making a pile of lettuces and pan-baked loaves

24 To APHRODITE

Strabo [on Elis]: They say that Homer, by a poetic figure, puts the part side by side with the whole, as 'throughout Greece and midmost Argos' . . . and Alcman, too, says:

From the lovely Cyprus and the sea-girt Paphos ²

¹ haunts of Artemis, cf. Paus. 8. 23. 4 ² cf. Men. *Rh.*
Gr. Walz 9. 135 (on hymns of invocation; 'calls Aphrodite from Cyprus, Cnidus,' etc.)

LYRA GRAECA

25

Ath. 9. 390a καλοῦνται δὲ οἱ πέρδικες ὑπ' ἐνίων κακκάβαι, ὡς καὶ ὑπ' Ἀλκμᾶνος, λέγοντος οὕτως·

ἔπη δέ γε¹ καὶ μέλος Ἀλκμὰν
εἴρε² γεγλωσσάμενον
κακκαβίδων στόμα συνθέμενος,
σαφῶς ἔμφανίζων ὅτι παρὰ τῶν περδίκων ἄδειν ἐμάνθανε.

26

Ant. Car. *Hist. Mir.* 27 (23) τῶν δὲ ἀλκυόνων οἱ ἄρσενες κηρύλοι καλοῦνται· δταν οὖν ὑπὸ τοῦ γήρως ἀσθενήσωσι καὶ μηκέτι δύνωνται πέτεσθαι, φέρουσιν αὐτοὺς αἱ θηλεῖαι ἐπὶ τῶν πτερῶν λαβοῦσαι· καὶ ἔστι τὸ ὑπὸ τοῦ Ἀλκμᾶνος λεγόμενον τούτῳ συνφκειωμένον· φησὶν γὰρ ἀσθενῆς ὥν διὰ τὸ γῆρας καὶ τοῖς χοροῖς οὐ δυνάμενος συμπεριφέρεσθαι οὐδὲ τῇ τῶν παρθένων ὀρχήσει·

οὐ μ' ἔτι, παρθενικαὶ μελιγάρυες ἵερόφωνοι,³
γυνῖα φέρειν δύναται· βάλε δὴ βάλε κηρύλος εἴην,
ὅς τ' ἐπὶ κύματος ἄνθος ἄμ' ἀλκυόνεσσι ποτῆται
νηδεὲς⁴ ἡτορ ἔχων, ἀλιπόρφυρος εἴαρος⁵ ὅρνις.

27

Aristid. 2. 40 π. Ἐρητορικῆς· τί δὲ ὁ τῶν παρθένων ἐπαινέτης τε καὶ σύμβουλος λέγει ὁ Λακεδαιμόνιος ποιητῆς;⁶

Πολλαλέγων⁷ δύνυμ' ἀνδρί, γυναικὶ δὲ Πασιχάρηα.⁸
πολλά, φησίν, δ ἀνήρ λεγέτω, γυνὴ δὲ οἰς ἀν ἀκούσῃ χαιρέτω.

¹ E: mss ἐπῆγε δὲ: B ἐπη τάδε ² Emperius: mss εὗρε
³ loud-voiced, cf. l. 95 ⁴ Boiss: mss νηλεὲς but Phot.
 ἀδεὲς ⁵ if right, this use of the gen. of the noun instead
 of an adj. personifies spring; Heck. *iapds* = *iepds* perh.
 rightly; the halcyon was popularly connected with winter
⁶ Sch. ὁ Ἀλκμάν ⁷ E, cf. Πολυμέδων: mss πολλὰ λέγων:
 Herm. Πολλαλέγων ⁸ Herin: mss πᾶσι (*πάση*) χαρηά

ALCMAN

25

Athenaeus *Doctors at Dinner*: Partridges are called by some writers *κακκάθαι*, notably by Alcman, who says:

Aye, and Alcman did put together the tongued utterance of the *caccabis*, to make his twine of words and music,

clearly indicating that he learnt to sing from the partridges.¹

26

Antigonus of Carystus *Marvels*: The cock halcyons are called ceryls, and when they grow old and weak and unable to fly, their mates carry them upon their wings; and with this is connected the passage in Aleman where he says that age has made him weak and unable to whirl round with the choirs and with the dancing of the maidens:

O maidens of honey voice so loud and clear, my limbs can carry me no more. Would O would God I were but a ceryl, such as flies fearless of heart with the halcyons over the bloom of the wave, the Spring's own bird that is purple as the sea! ²

27

Aristides *On Rhetoric*: And what saith the praiser and counsellor of the maidens, the poet of Sparta?

Be the man's name Say-much, the woman's Glad-of-all,

by which he means 'let the man speak and the woman be content with whatsoever she shall hear.'

¹ the poet is jestingly praising his choir at his own expense ² cf. Bek. *An.* 2. 522, 568, 946, Cram. *A.O.* 1. 265, 1, *E.M.* 186. 43, Sch. Ar. *Av.* 250, 299, Suid. *κηρύλλος*, Phot. s. *ὕρησις*, Ath. 9. 347 d, Zon. 121 (Goettl.)

LYRA GRAECA

28–35

Ath. 9. 373e [π. ὁρνίθων]. δτι δὲ καὶ ἐπὶ τοῦ πληθυντικοῦ
δρυεis λέγουσιν, πρόκειται τὸ Μενάνδρειον μαρτύριον· ἀλλὰ καὶ
'Αλκμάν που φησί·

**δῦσαν δ' ἄπρακτα νεάνιδες ὡτ'
ὅρνις ἱέρακος ὑπερπταμένω.¹**

29

Apoll. Pron. 58. 13 ἀλλὰ καὶ 'Αλκμὰν πρωτῷ
Μάκαρς ἐκεῖνος
φησί.

30

Ibid. 366c ή σέ . . . Δωριεῖς διὰ τοῦ τ . . . 'Αλκμὰν καὶ
ἦτι μετὰ τοῦ ε . . . καὶ ἔτι κοινῶς·
σὲ γὰρ ἄξομαι.

31

Sch. Od. 6. 244 [αἰ γὰρ ἐμοὶ τοιόσδε πόσις κεκλημένος εἴη |
ἐνθάδε ναιερῶν, καὶ οἱ ἄδοι αὐτόθι μίμνειν]. Ἄμφω μὲν ἀθετεῖ
'Αρίσταρχος· διστάζει δὲ περὶ τοῦ πρώτου ἐπεὶ καὶ 'Αλκμὰν αὐτὸν
μετέλαβε,² παρθένους λεγούσας εἰσάγων.

Ζεῦ πάτερ, αἱ γὰρ ἐμὸς πόσις εἴη

32

Apoll. Pron. 109. 23 πλεῖστα γοῦν ξστι παρ' ἐτέροις εὔρεῖν
σφέτερον πατέρα ἀντὶ τοῦ ὑμέτερον . . . 'Αλκμὰν (—fr. 10;
then—)

σφεὰ δὲ προτὶ γούνατα πίπτω.³

¹ δῦσαν *B*, cf. *Il.* 18. 145: mss λῦσαν ² Lehrs: mss -έβαλε
³ προτὶ Bek: mss ποτὶ

¹ prob. from a poem dealing with Nausicaa and Odysseus' entertainment by Alcinous, *Od.* 6 and 7: with 28 cf. *Od.* 6. 138

ALCMAN

28-35¹

Athenaeus *Doctors at Dinner* [on poultry]: That they say ὄρνεις for ὄρνιθες ‘birds’ in the plural is obvious from the above testimony of Menander; but Alcman also says somewhere:

Down sank the damsels helpless, like birds beneath a hovering hawk.

29²

Apollonius *The Pronouns*: But Alcman, too, says in his first Book :

Blest is he

30³

The same : The pronoun σέ, ‘thee’ . . . The Dorians use the form in τ ; compare Alcman (132), and that in ο (52), and also the ordinary form in σ :

For of thee stand I in awe.⁴

31⁵

Scholiast on the *Odyssey* [Would that such a man might be my husband here dwelling, and would be pleased to abide with me !]: Aristarchus athetises both these lines, but is doubtful about the first because Alcman has adopted it, making some maidens say :

O Father Zeus ! that he were but my husband !

32⁶

Apollonius *The Pronouns* : This is often found among other writers ; for instance, σφέτερον πατέρα instead of ὑμέτερον πατέρα ‘your father’ . . . Alcman (—fragment 10 ; then—)

Before your knees I fall.

(N.’s companions on seeing O.) ² cf. *Od.* 6. 158 O. to N.
³ cf. *Od.* 6. 168 O. to N. ⁴ cf. Apoll. *Synt.* 139 ⁵ cf.
Od. 6. 244 N. on seeing O. dressed ⁶ cf. *Od.* 7. 146 O.
supplicates Arete

LYRA GRAECA

33

Cram. A.P. 4. 181. 27 εἴκω· τὸ ὑποχωρῶ . . . ὡς Ἀλκμάν·
τῷ δὲ γυνὰ ταμίᾳ¹ σφεὰν ἔειξε χώραν.²

34

Id. A.O. 1. 343. 11 καὶ πλῆτρον τὸ πηδάλιον, καὶ ὑποκοριστικῶς εἶπεν Ἀλκμάν
πλητρίον³

35

Eust. P. 110. 25 μονῆρες δὲ ἐν θηλυκοῖς ἡ χείρ, ἡ κλίνεται
διχῶς, ποτὲ μὲν διὰ τοῦ ε . . ., ποτὲ δὲ διὰ τῆς εἰς διφθόγγου,
ποτὲ δὲ κατὰ Ἡρωδιανὸν καὶ μετατεθέσης αὐτῆς εἰς η, φ μαρτυρεῖ
φησὶν Ἀλκμάν ἐν τῷ.

ἐπ' ἀριστερὰ χηρὸς ἔχων

36

Apoll. Lex. Hom. κυνάδαλον· . . . ἔνιοι δὲ θῆρας μὲν καὶ
θηρία λέγονται⁴ λέοντας καὶ παρδάλεις καὶ λύκους καὶ πάντα τὰ
παραπλήσια τούτοις, ἔρπετὰ δὲ πάλιν κοινῶς τὰ γένη τῶν ὄφεων,
κυνάδαλα δὲ τὰ θαλάσσια κῆτη, φαλαίνας καὶ δστα τοιαῦτα, καθάπερ
καὶ Ἀλκμάν διαστέλλει λέγων οὕτως·

εῦδοισιν δ' ὁρέων κορυφαί τε καὶ φύραγγες
πρωθούνες τε καὶ χαράδραι,⁵
φῦλά θ' ἔρπετὰ τόστα⁶ τρέφει μέλαινα γαῖα,
θῆρες τ' ὁρεσκῷοι καὶ γένος μελισσᾶν,
καὶ κυνάδαλ' ἐν βένθεσι πορφυρέας⁷ ἀλός.
εῦδοισιν δ' οἰωνῶν
φῦλα ταυνυπτερύγων.

¹ B, cf. Od. 7. 175: mss τὸ δὲ γύναι ταμίας
σφεὰς εἶξε χώρας (σφεὰς from ταμίας): ² E: mss
πλεονάζει) ³ E: mss πλητρίον: πλῆτρον prob. Aeol. for
πλῆκτρον; for simplification of consonant-compounds cf.
ὅθιματα, ἔσλος ⁴ mss λέγοντες ⁵ Vill.-Baunack: mss

ALCMAN

33¹

Cyrillus in Cramer's *Inedita (Paris)*: εἰκώ 'to withdraw' . . . as Aleman:

And the housewife gave up her place to him.²

34

Cramer *Inedita (Oxford)*: And πληγτόν 'rudder,' and in the diminutive-form Aleman said πληγτίον
'tiller'³

35

Eustathius on Homer: χεῖρ 'hand' is peculiar among feminines in being declined in two ways, both with ε and with η, and, according to Herodian, with the change to η, for which he quotes Aleman :

having upon his⁴ left hand

36

Apollonius *Homeric Lexicon*: Some writers give the name of beast to lions, leopards, wolves, and all similar animals, that of creeping-thing generically to the various kinds of snakes, that of monster to cetaceans such as whales ; which is the distinction made by Aleman in the lines :

Asleep lie mountain-top and mountain-gully,
shoulder also and ravine ; the creeping-things that
come from the dark earth, the beasts whose lying
is upon the hillside, the generation of the bees, the
monsters in the depths of the purple brine, all lie
asleep, and with them the tribes of the winging birds.

¹ cf. *Od.* 7. 175 Alcinous entertains O. ² cf. Apoll. *Pron.* 112. 2 ³ cf. Ammon. 109 ⁴ or 'my': cf. *Od.* 5. 276 : perh. O. is telling A. how he came to Scheria 'keeping the Bear upon his left hand'

εῦδουσιν and φάλαγγες πρωτονέστε ⁶ Schoemann: mss φ.
τε ἔρπ. θ' δσσα ⁷ mss μελισσῶν and πορφυρῆς

LYRA GRAECA

37

Apoll. *Prosp.* 95. 9 ἡ ἀμῶν παρὰ Δωριεῦσι, καὶ σύγναρθρον γενικὴν σημαίνει ἀκόλουθον τῇ ἀμῷσ· τῇ μέντοι διαιρέσει ἡ πρωτότυκος διαλλάσσει τῆς κτητικῆς . . . Ἀλκμάν.

ὅσαι δὲ παίδες ἀμέων ἔντι, τὸν κιθαρίσταν αἰνέοντι . . .¹

38

Eust. *Il.* 1147. 1 λῆδος . . . ὁ Δωριεῖς λᾶδος φασιν ὡς Ἀλκμάν.

λᾶδος είμένα καλόν
δ ἔστιν λήδιον ἐνδεδυμένη εὐειδές.

39

Eust. *Od.* 1618. 23 κατὰ δὲ τὴν παρὰ Ἡρωδιανῷ Ἀλκμανικὴν χρῆσιν καὶ Ἀρτέμιδος Ἀρτάμιτος,² οἵον·

Ἀρτάμιτος θεράποντα
οὕτῳ θέμις θέμιτος.

40

Ach. *Tat. Isag.* 2. 166 (*Petavius Uranologium*) εἰσὶν οὖν τέσσαρες σφάραι· ἡ στοιχεῖα καλοῦσιν οἱ παλαιοὶ διὰ τὸ στοιχφ καὶ τάξει ἔκαστον αὐτῶν ὑποκεῖσθαι· ὡς που καὶ Ἀλκμάν
όμοστοίχους
ἐκάλεσε τὰς ἐν τάξει χορευούσας παρθίγους.

41

Suid. ψιλεύς· ἐπ' ἀκροῦ χοροῦ ἴσταμενος· διθενὲς καὶ
φιλόψιλος
παρ' Ἀλκμάνι ἡ φιλοῦσα ἐπ' ἀκροῦ χοροῦ ἴστασθαι.³

¹ mss παῖδες ² sugg. *B* (bis) : mss Ἀρτέμ..
ψίλον = πτίλον and Hesych. ψιλεῖς· οἱ ἴστατοι χορεύοντες

ALCMAN

87

Apollonius *Pronouns*: The pronoun ἀμᾶν is Doric, and shows an articular genitive corresponding to ἀμός. But the primitive, ἀμέων 'us,' is distinguished from the possessive, ἀμῶν 'our,' by diaeresis . . . Alcman :

All of us that are girls do praise our lyre-player.¹

88

Eustathius on the *Iliad* : λῆδος 'muslin gown' . . . which the Doriāns call λᾶδος, as Alcman :

and she is clad in a fair muslin gown,
that is, clothed in a handsome summer dress.

89

Eustathius on the *Odyssey* : And also, according to the instance quoted by Herodian from Alcman, 'Ἄρτεμιτος for Αρτέμιδος 'of Artemis,' as :

minister of Artemis ;
So θέμις, θέμιτος.

40

Achilles Tatius *Introduction to Aratus' Phaenomena* : There are four spheres, and these are called by the ancients στρογγεῖα because each of them lies in a row or rank, just as Alcman somewhere called girls dancing in a line

maidens all a-row

41

Suidas *Glossary*: ψιλεύς, 'winger': one who stands on the edge of a band of singers ; whence Alcman's

lover of the wings,
'she who loves to stand on the edge of the choir.'²

¹ the poet's choir to the poet ² cf. Phot. s. ψιλεύς

LYRA GRAECA

42

Βεκ. *An.* 2. 855 δ ὑποκορισμὸς ὅνομά ἔστι μικρότητος ἐμφαντικὸν καὶ κόραις ἐοικός· λαμβάνεται δὲ ἔνεκεν τοῦ πρέποντος ὡς παρ' Ἀλκμάνι· . . . κόραι γὰρ αἱ λέγουσαι.

Γ'

43

Hepr. 43 [π. δακτυλικοῦ]· Ἀλκμάν δὲ καὶ δλας στροφὰς τούτῳ τῷ μέτρῳ κατεμέτρησε·

Μῶσ' ἄγε, Καλλιόπα, θύγατερ Διός,
ἄρχ' ἐρατῶν ἐπέων, ἐπὶ δὲ Ἰμερον¹
ὕμνον καὶ χαρίεντα τίθει χορόν.²

44

Sch. *Od.* 3. 171 Ψυρίης· νησίδιον μικρὸν ἔχον λίμενα νηῶν εἴκοσιν· Ἀλκμάν·

πάρ θ' ἱερὸν σκόπελον παρά τε Ψύρα³

45

Aristid. 2. 509 π. τοῦ Παραφθέγματος· ἀλλαχῆ δὲ οὗτῳ σφόδρα ξνθεος γίγνεται (δὲ Ἀλκμάν) ὥστε φαῖης ἣν οὐδὲ οὔτωσι κατὰ τὸ βῆμα ξνθεός ἔστιν, ἀλλ' αὐτὸ δὴ τοῦτο δισπερ θεὸς τῶν ἀπὸ μηχανῆς λέγει·

εἴπατέ μοι τάδε, φῦλα βροτήσια.

¹ ἐφ' Ἰμερον the phrase whence came ἐφίμερος
² Max.
³ πάρ θ' Buttmann: mss παρά τε

ALCMAN

42

Bekker *Inedita*: The diminutive or pet-name is a name expressive of smallness and suitable to girls. It is used for this reason, for instance, by Alcman: . . . ; for the speakers are girls.¹

Books III²

43

Hephaestion *Handbook of Metre* [on the dactylic]: Alcman has whole stanzas of this metre :

Come, Muse Calliopè, daughter of Zeus, begin thy lovely lines, and make a hymn to our liking and a dance that shall please.³

44

Scholiast on the *Odyssey*: Psyria, a little islet with anchorage for twenty ships . . . compare Alcman :

to the sacred rock, to Psyra

45

Aristides *On the Extemporised Addition*: In another place Alcman becomes so God-inspired that you may say he is not only *έρθεος* in the ordinary sense of the word but speaks the God's actual words like a God from the machine, *deus ex machina*:

Tell me this, ye mortal breeds.

¹ the quotation is lost : cf. Cram. *A.O.* 4. 273. 12 ² in this book I have placed all other fragments of choral or otherwise general type ³ cf. Max. Plan. 5. 510 Walz, Ars. 360, Paroem. 2. 540, Heph. 44 and Sch.

LYRA GRAECA

46

Ath. 10. 416c [π. πολυφαγίας]. καὶ Ἀλκμὰν δὲ ὁ ποιητὴς
ἔαυτὸν ἀδηράγον εἶναι παραδίδωσιν ἐν τῷ τρίτῳ διὰ τούτων·

καὶ τόκα τοι δώσω τρίποδος κύτος,¹
ῳ̄ κ' ἔνι <δεῖπνον ἀολλέ> ἀγείρης.²
ἀλλ' ἔτι νῦν γ' ἄπυρος, τάχα δὲ πλέος
ἔτνεος, οἷον ὁ παμφάγος Ἀλκμὰν
ἡράσθη χλιερὸν πεδὰ³ τὰς τροπᾶς·
οὕτι γάρ ἡνὸς τετυγμένον ἔσθει,⁴
ἀλλὰ τὰ κοινὰ γάρ, ὥσπερ ὁ δâμος,
ζατεύει . . .⁵

47

Ibid. 11. 498f [π. σκύφου]. Ἀσκληπιάδης δὲ ὁ Μυρλεανὸς ἐν
τῷ Περὶ τῆς Νεστορίδος φησὶν δτι τῷ σκύφει καὶ τῷ κισσυβίῳ τῶν
μὲν ἐν ἄστει καὶ μετρίων οὐδεὶς ἔχρητο, συβῶται δὲ καὶ νομεῖς καὶ
οἱ ἐν ἀγρῷ . . . καὶ Ἀλκμὰν δέ φησι·

πολλάκι δ' ἐν κορυφαῖς ὄρέων, ὅκα
θεοῖσι Φάδῃ πολύφανος ἔορτά,⁶
χρύσιον ἄγγος ἔχοισα μέγαν σκύφον
οἴα τε ποιμένες ἄνδρες ἔχοισιν,
χερσὶ λεόντεον ἐν γάλᾳ θεῖσα⁷
τυρὸν ἐτυρήσας μέγαν ἄτρυφον
ἀργιφόεντα . . .⁸

¹ τόκα sugg. B : mss πόκα ² δεῖπνον E, ἀολλέ Jur : mss by haplogr. ὀκένιλεα γειρῆς (ΔΕ for ΔΕ, cf. ΧΑ for ΧΛ below) : B ἀγείραις perh. rightly ³ Cas : mss χαιερὸν παῖδα ⁴ mss also τετυμμ. ⁵ κοινὰ Cas : mss καινὰ ⁶ mss θεοῖς ἄδη⁷ Fiorillo-Herm, cf. Aristid. 1. 49 : mss ἐπαλαθεῖσα ⁸ E, cf. late poet Cram. A.P. 4. 350 (epithet of νῶτα θαλάσσης, mss ἀργυφ.) : mss ἀργύφεόν τε, ἀργειόφεονται, -φόνται : Gram. (see opp.) ἀργιφοντα

ALCMAN

46

Athenaeus *Doctors at Dinner* [on voracity]: And in his third Book the poet Alcman records that he was a glutton, thus :

And then I'll give you a fine great caldron wherein you may gather a plentiful dinner. But unfired is it yet, though soon to be full of that good pottage the all-devouring Alcman loves piping hot when the days are past their shortest. He'll none of your fine confections, not he ; for, like the people, he seeketh unto the common fare.¹

47

The same [on the *scyphus*] : Asclepiades of Myrlea, in his treatise on the *Cup of Nestor*, says that the *scyphus* or 'can,' and the *cissibium* or 'mazer' were never used by town-dwellers and people of means, but only by swineherds and shepherds and country-folk. . . . And Alcman says :

Time and again 'mid the mountain-tops, when the Gods take their pleasure in the torch-lit festival, you have carried a great can of the sort that shepherds carry, but all of gold and filled by your fair hand with the milk of a lioness, and thereof have made a great cheese, whole and unbroken and shining white.²

¹ i. e. when you, the chorus-leader, have won the singing-contest for Alcman, I, the judge (A. makes him say) will give you—and him—the prize ² ref. to a Maenad at a midnight festival of Dionysus: cf. a Grammarian quoted *Philologus* 10. 350

LYRA GRAECA

48

Plut. *Qu. Conv.* 3. 10. 3 δροσοβολεῖ γὰρ ταῖς πανσελήνοις μάλιστα διατηκόμενος (δ ἄτρ), ὡς που καὶ Ἀλκμάν δ μελοποιὸς αἰνιττόμενος τὴν δρόσον ἀέρος θυγατέρα καὶ σελήνης·

*οὐλα Διὸς θυγάτηρ
ἔρσα τρέφει καὶ δίας Σελάνας*¹

49

Nat. Com. *Myth.* 3. 255 Quidam tradiderunt Lunam fuisse uxorem Aeris, e quo Rorem filium conceperit et genuerit, ut ait Alcman melicus in eo carmine:

*ἄγρωστιν δρόσος αὔξει
μήνας τε καὶ ἀέρος νιός.*²

50

Sch. *Il.* 13. 588: . . . τῇ φι παραγωγῇ δ ποιητὴς κατὰ τριῶν κέχρηται πτώσεων, ἐπὶ γενικῆς, δοτικῆς, αἰτιατικῆς . . . ἐπὶ δὲ κλητικῆς Ἀλκμάν δ μελοποιὸς οὗτως·

*Μῶσα Διὸς θύγατερ,
ώρανίαφι λίγ' ἀείσομαι.*

ἔστι γὰρ οὐρανία.

51

Sch. *Il.* 22. 305 [ἀλλὰ μέγα ἥξεις τι καὶ ἐσσομένοισι πυθέσθαι].
λείπει τὸ ἀγαθόν, ὡς Ἀλκμάν·

μέγα γείτονι γείτων.

¹ Bernardakis: mss κ. ἀσελ: *Qu. Nat.* κ. Σ. δίας

² mss

¹ cf. Plut. *Fac. Orb.* 25, *Qu. Nat.* 24, *Macr. Sat.* 7. 16

² the bona fides of this author is open to doubt

³ cf.

ALCMAN

48

Plutarch *Dinner-Table Problems*: For the melting air drops the most dew at full moon, as the lyric poet Alcman implies when he says that the dew is daughter of the Air and the Moon :

such as are nursed by the dew that is the daughter of Zeus and the divine Moon¹

49

Natalis Comes *Mythology* : Some authorities have held that the Moon was the wife of the Air, and by him the mother of the Dew ; compare the lyric poet Alcman in the well-known poem :

The dew that is son of moon and air makes the deergrass to grow.

50

Scholiast on the *Iliad* : The termination -φι is used by Homer in three cases, genitive, dative, and accusative. . . . And Alcman the lyric poet uses it in the vocative, thus :

Muse, daughter of Zeus, heavenly Muse, sweet and clear will I sing ;

for ὡρανίαφι stands for ὡρανία ‘heavenly.’²

51

Scholiast on the *Iliad* [‘but having done some great thing that shall be known even to them that are yet to be’] : there is an omission of the word ‘good,’ as in Alcman :

Neighbour is a great thing unto neighbour,

Sch. *Il.* 2. 233, Apoll. *Adv.* 165. 7, Cram. *A.O.* 1. 293. 23 (*οὐρανίαφι γ' ἀείσομαι*), *E.M.* 800. 10, *E.G.* 411. 16, but metre and grammar alike point to some early corruption, perh. of *οὐρανία λίγ' ἀείσομαι*

LYRA GRAECA

52

Apoll. *Pror.* 83. 3 ἡ σέ δομοίως πρὸς πάντων κοινή· Δωριεῖς
διὰ τοῦ τ· . . . (132) Ἀλκμάν καὶ ἔτι μετὰ τοῦ ι·
τεὶ γὰρ Ἀλεξάνδρῳ δαμάσαι.¹

53

Sch. II. 3. 39 Δύσπαρι· ἐπὶ κακῷ ὠνομασμένε Πάρι, κακὲ Πάρι· καὶ Ἀλκμάν φησι·
Δύσπαρις, αἰνόπαρις, κακὸν Ἑλλάδι βωτιανέίρα

54

Ibid. 16. 236 [ἡμὲν δῆποτ' ἐμὸν ἔπος ἔκλυες εὐχομένοιο]: τὴν
ἀπὸ τῆς μητρὸς δέησιν ἑαυτοῦ εὐχὴν νενόμικεν· ὁ γάρ την Θέτιν
αὐτῷ ἀνεῖλ 'Αχιλλεὺς ήν καὶ εἰς αὐτὸν ἄγεται <ἢ εὐχή>· καὶ
'Αλκμὰν γάρ φησι:

*καὶ ποτ' Ὁδυσσῆος ταλασίφρονος ᾥαθ' ἔταιρων
Κίρκα ἐπαλείψασα . . .²*
οὐ γὰρ αὐτὴ ἤλειψεν, ἀλλ' ὑπέθετο Ὁδυσσεῖ.

55

Bek. An. 2. 566. 11 ἐξῆς βητέον ἐστι καὶ περὶ τοῦ βάθους.

Τίς κα, τίς ποκα ρά ἄλλω νόου ἀνδρὸς ἐνίσποι; ³

56

Ammon. ἵκες . . . ἵκες δὲ τὰ διεσθίοντα τοὺς ὀφθαλμοὺς τῶν ἀμπέλων. Ἀλκμάν.

^{καὶ ποικίλον ἵκα τὸν ὄφθαλμῶν ὀλετῆρα} ⁴

¹ miss δάμασαι ² ῥαθ' Schn.: mss ῥτά θ': for ἐπāλ. cf. ἡλαίνω
 ἀλαίνω ³ κα: miss ἄν: ἄλλω Bek: mss ἄλλὰ ⁴ Schn.:
 mss ὁφθ. ἀμπέλων δλ. from above: for metre cf. Heph. 54

ALCMAN

52

Apollonius Pronouns: The pronoun $\sigma\acute{e}$, 'thee,' occurs in all dialects—in the Dorian in the form $\tau\acute{e}$. . . (132), as Alcman says, and in the form $\tau\acute{e}l$:

Thy overcoming shall fall to the lot of Paris.¹

53

Scholiast on the Iliad: $\Delta\delta\sigma\pi\alpha\iota$: that is, 'called Paris for ill, evil Paris'; compare Alcman:

Paris-of-ill, Paris-of-dread, an evil unto Greece,
the nurse of heroes.²

54

The Same [even as once thou heardst my voice in prayer]: He reckons his mother's prayer (*Il.* 1. 503) as his own. For it was Achilles who sent Thetis up to Zeus and the prayer is transferred to him. Similarly Alcman says:

And Circè once, having anointed the ears of the
comrades of strong-heart Odysseus . . .,
though she did not anoint them herself but charged
Odysseus to anoint them.

55

Apollonius Adverbs: Next we must treat of the adverb $\beta\acute{e}\acute{t}$; compare Alcman:

And prithee who may read with ease the mind of
another?³

56

Ammonius Words Alike but Different: *Īnes* . . . But *Īkes* are the creatures that eat through the buds of vines; compare Alcman:

and the wily worm that destroyeth the buds

¹ prob. addressed to Achilles, cf. Arist. *Rh.* 1359a. 3
² cf. Eust. *Il.* 379. 38 ³ cf. Theocr. 25. 67

LYRA GRAECA

57

Hdn. μον. λέξ. 44. 10 [πιέζω]: παρὰ δὲ Ἀλκμάνα διὰ τοῦ α·
τῶ δὲ σκόλλυν θεὰ¹
καττὰν καρὰν λαβώσ' ἐπίαξε.²

58

Apoll. *Pron.* 365 A [π. τῆς σοι]: δρθοτονεῖται δὲ καὶ παρ'
Ἀλκμάνι συνηθῶς Δωριεῦσιν.

ἄδοι Διὸς νόφῳ χόρος ἀμὸς
καὶ τοῖ, Φάναξ³.

59

Ibid. 112. 20 πάλιν δὴ δὲ Ἀλκμάν τὸ σφέας ἀντὶ ἐνικοῦ ἔταξε
καὶ τὸ <σφοῖς>⁴.

σφοῖς ἀδελφιδεοῖς
κᾶρα καὶ φόνον⁵

60

E.M. *Vet.* (cf. Zēn. 1338) μέγας παρὰ τὸ μήγας, οὐ μὴ ὡν ἐν
τῷ γῇ ἀλλ' ὑπερέχων αὐτῆς· τὸ δὲ μέ⁶ Ἀλκμάν·

εἶπε μὲ δαῦτε φαίδιμος Αἴας.

61

Ath. 15. 682 a [π. κάλχης κινθους]: τῶν δὲ καλχῶν μέμνηται
καὶ Ἀλκμάν ἐν τούτοις.

χρύσιον ὅρμον ἔχων ῥαδινᾶν πετάλοισι
καλχᾶν⁷

¹ τῶ E: mss τῷ: σκ. θεὰ B: mss σκομύθεα (B), σημύνθια
Egenolff *Rh. Mus.* 35, 105 ² Nauck: mss κάτ' ἀν καρρὰν
μάβως ἐπ. ³ νόφῳ Sitz. -E: mss δόμῳ (through νότῳ): mss
δ χορὸς: Φάναξ Maittaire: mss γ' θναξ ⁴ E ⁵ κᾶρα Bek:
mss κάραν ⁶ sugg. E, originally μέγ 'greatly, loudly,' cf.
ὑπόδρα for ὑπόδρακ (ἐδρακον): mss μὴ context, με quotation:

ALCMAN

57

Herodian *On Peculiarities*: In Alcman the word *πιέζω*, 'to press,' takes the form *πιάζω*; compare:

And the Goddess took and pressed in her hand
the crown-lock of his head.

58

Apollonius *Pronouns* [on the pronoun *σοι*]: *τοι* 'to thee' is accented by Alcman, in accordance with Doric idiom:

I pray my dance may both please the heart of Zeus
and be acceptable, O Lord, to thee.

59

The Same: Again, Alcman has used *σφέας* 'them' in place of the singular (possessive), and also the adjective *σφοῖς* 'their,' for 'his':

the death and death-spirit of his brother's children¹

60

Old Etymologicum Magnum: *μέγας*, 'great,' is for *μῆγας*, 'that which is not in the earth (*μὴ γῆ*) but extends above it'; Alcman uses the form *μέ*:

Lo! the illustrious Ajax bragged (talked great).²

61

Athenaeus *Doctors at Dinner* [on the flower *calcha*]: This flower is mentioned by Alcman, thus:

wearing a golden chain of dainty-petalled calcha-flowers

¹ cf. 33 ² cf. the death of Ajax son of Oileus (called 'illustrious') *Il.* 23. 779) *Od.* 4. 499 ff., *E.M.* 574. 38, *Eust.* *Od.* 1447. 10

B's suggestions leave no point in the illustration; mss δ' αὐτε⁷ Dalecamp; mss φαδινὰ π., καλχὰν

LYRA GRAECA

62

Plut. Lycurg. 21 μουσικωτάτους γὰρ ἄμα καὶ πολεμικωτάτους ἀποφαίνουσιν αὐτούς·

ρέπει γὰρ ἄντα τῷ σιδάρῳ
τὸ καλῶς κιθαρίσδην.¹

ὡς δὲ Λακωνικὸς ποιητὴς εἴρηκε.

63

Et. Va. ap. Gais. E.M. p. 327 τὸ γὰρ Λακωνικόν εἰστιν ἀείδην² η ἀείδεν·

μηδέ μ' ἀείδην ἀπέρυκε.

64

Sch. Soph. O.C. 1248 [ἐννυχιᾶν ἀπὸ 'Ριπᾶν] . . . λέγει δὲ αὐτὰ ἐννύχια διὰ τὸ πρὸς τὴν δύσει κεῖσθαι μέμνηται δὲ καὶ 'Αλκμὰν λέγων οὕτω·

'Ρίπας ὅρος ἀνθέον ὕλᾳ
νυκτὸς μελαινας στέρνου³

65

Bek. An. 2. 490 παρ' Ἀλκμάνῳ·

ἡρα τὸν Φοῖβον ὄνειρον εἶδον;

66

Plut. Fort. Rom. 4 οὐ μὲν γὰρ ἀπείθης κατὰ τὸν Πίνδαρον . . . ἀλλὰ μᾶλλον.

Εὔνομίας <τε> καὶ Πειθοῦς ἀδελφὰ
καὶ Προμαθείας θυγάτηρ,⁴

ὡς γενεαλογεῖ Ἀλκμάν.

¹ ρέπει Scal: mss ἔρπει

² Lobeck: mss ἔνθειν ὕλαι αὐτὶ στέρνων

³ B (bis): mss ἀείδειν

⁴ τε B

ALCMAN

62

Plutarch *Life of Lycurgus*: These quotations show that the Spartans were at once most musical and very warlike:

For to play well upon the lyre weigheth even
poise with the steel,
as the Spartan poet has said.¹

63

MS. in Gaisford's *Etymologicum Magnum*: For the Laconian form is ἀελθην or ἀελθει, 'to sing':

Nor yet stay me from singing.²

64

Scholiast on Sophocles [from the night-wrapt Rhipae]: . . . and he calls them night-wrapt because they lie towards the west; and Aleman also mentions them thus:

The wood-beflowered mount of Rhipē that is the
breast of murky night

65

Bekker *Inedita*: In Aleman:

Then have I dreamt of Phoebus?

66

Plutarch *Fortune of Rome*: For Fortune is not intractable as Pindar says . . . , but rather

Sister of Orderliness and Persuasion, and daughter of Foresight,

which is her pedigree in Aleman.

¹ cf. Plut. *Fort. Alex.* 2. 2, Terp. 6

² cf. Fav. 115

LYRA GRAECA

67

Sch. Pind. I. 1. 56 [δ ποιήσαις δὲ νόφ καὶ προμαθείαν φέρει]·
δ παθῶν καὶ τῷ νῷ προμαθῆς γίνεται· Ἀλκμάν·

πειρά τοι μαθήσιος ἀρχά.

68

Eust. Od. 1787. 43 λέγουσιν οἱ Αἰολεῖς ἐκ τοῦ φιλῶ μετοχὴν
φίλεις . . . μήποτε οὖν καὶ τὸ εἶη ρῆμα Αἰολικόν ἔστιν ἀπὸ τῆς
εἰς μετοχῆς, ἡς κλίσιν παρὰ τοῖς ποιηταῖς εἰπὼν φυλάττεσθαι
(Ἡρακλείδης) παράγει χρῆσιν ἐξ Ἀλκμᾶνος τῷ·

ἔστι παρέντων μνᾶστιν ἐπιθέσθαι.

69

Apoll. Pron. 93. 5 Δμες Δώριον· Ἀλκμάν·

ώς ἀμὲς τὸ καλὸν μελίσκον . . .

οὐκ ἐπίληπτος δὲ ἡ τάσις.

70

Ath. 9. 374 d [π. ὄρνίθων]· οἱ δὲ Δωριεῖς λέγοντες ὄρνιξ τὴν
γενικὴν διὰ τοῦ χ λέγουσιν ὄρνιχος· Ἀλκμὰν δὲ διὰ τοῦ σ τὴν
εὐθείαν ἐκφέρει . . . (26. 4), καὶ τὴν γενικὴν <διὰ τοῦ χ>. ¹

*οἴδα δ' ὄρνίχων νόμως
πάντων.²*

¹ E

² δ' Herm: *mas δ.*

92

ALCMAN

67

Scholiast on Pindar [For he who has suffered, beareth for it forethought in his mind] : A man's mind wins forethought or prudence by his experience ; compare Alcman :

Trial surely is the beginning of wisdom.

68

Eustathius on the *Odyssey* : The Aeolians use as participle of φιλῶ, 'I love,' φιλεῖσ . . . It may be therefore that the optative εἴη, 'would be,' is an Aeolic word derived from the participle εἰς, 'being,' the declension of which, Heracleides says, is observed by the poets, and he gives the following instance of it from Alcman :

Remembrance belongs to them that were there.

69

Apollonius *Pronouns*: ἀμες 'we' is Doric ; compare Alcman :

as we the pretty roundelay . . .

and the accentuation ἀμές is not to be censured.

70

Athenaeus *Doctors at Dinner* [on poultry] : The Dorians, who say δρυξ for δρυς, 'bird,' use the génitive δρυχος with a χ, though Alcman uses the σ-form in the nominative . . . (26. 4) and the χ-form in the genitive ; compare :

I know the tunes of all the birds.

93

LYRA GRAECA

71

Bek. *An.* 3. 1182 ἀλλὰ καὶ τὸ Αἴας τὸ παρ' Ἀλκμᾶνι ἔχομεν σεσημειωμένον ὡς συστέλλον τὸ α . . .

δουρὶ δὲ ξυστῷ μέμηνεν Αἴας αίματῷ¹ τε Μέμνων.

. . . ἐν τῇ πέμπτῃ γὰρ χώρᾳ κεῖται, ἐν δὲ οὐ τίθεται σπονδεῖος ἐν τροχαϊκῷ μέτρῳ.

72

Sch. *Il.* 1. 222 οὕτως δαίμονας καλεῖ θεοὺς ἡτοι δτι . . . ἢ δτι διαιτητά εἰσι καὶ διοικητά τῶν ἀνθρώπων, ὡς Ἀλκμὰν δ λυρικός φησιν·

ὅς Φέθεν πάλοις ἔπαλε διανομάς τ' ἐδάσσατο.²
τοὺς μερισμούς, τὰς διαιρέσεις αὐτῶν.

73, 74

Ath. 4. 140c ἔτι φησὶν δ Πολέμων (ἐν Τῷ παρὰ Ξενοφῶντι Κανάθρῳ) καὶ τὸ δεῖπνον ὑπὸ τῶν Λακεδαιμονίων ἄικλον προσαγορεύεσθαι . . . Ἀλκμὰν μὲν γὰρ οὕτω φησί·

κῆπι τῷ μύλᾳ δρυφᾶται³ κῆπι ταῖς συναικλίαις·
οὕτω τὰ συνδείπνια καλῶν· καὶ πάλιν

ἄικλον Ἀλκμάων ἀρμόξατο.⁴

75

Cram. *A.O.* 1. 159. 30 ἔσκε· . . . καὶ δ μὲν ποιητὴς τὴν ἀρχουσαν συστέλλει ἐν τῷ ἔσκεν, δ δὲ Ἀλκμὰν φυλάττει·

ἡσκέ τις σκαφεὺς ἀνάσσων.

¹ Herm: mss αἷμα τῷ ² δι: mss also οἱ: mss ἔπαλλει: διανομάς *B*: mss δαίμονάς an ancient corruption, cf. Aesch. *Eum.* 727, Sch. Eur. *Alc.* 12: Nauck δαιμονάς ³ mss δρυφῆται, apparently δρυφάω ‘tear the flesh, lament.’ cf. δρύπτω ⁴ mss also ἀρμ.

ALCMAN

71

Choeroboscus in Bekker's *Inedita*: Moreover *Ajas*, 'Ajax,' we find marked in the texts of Alcman with the *a* short . . .

With polished spear raves Ajax, and Memnon is athirst for blood.

. . . For it occurs in the fifth place, in which spondees are not found in the trochaic metre.¹

72

Scholiast on the *Iliad*: He calls the gods δαιμones either because . . . or else because they are the arbitrators or dispensers of men, as the lyric poet Alcman says:

who hath allotted them with his own lots and divided unto them his own portions ;
that is, divisions.²

73, 74

Athenaeus *Doctors at Dinner*: Moreover Polemo (in his tract on the Word Κάραθρον in Xenophon) says that for δεῖπνον 'supper' the Spartans use κῆκλον . . . Alcman at any rate says :

He is mourned at the mill, he is mourned at the mess ;³

meaning by συναικλίαι the public suppers ; and again :

Alcman hath prepared himself a supper,
κῆκλον.

75

Cramer *Inedita (Oxford)*: And Homer shortens the vowel of the first syllable in the word ἐσκεν 'was,' but Alcman keeps it long :

There was once a ditcher was a king.

¹ cf. Zon. 564, Cram. A.O. 3. 283. 14, E.M. Vet. 92, Draco Strat. 12 and 64 ² cf. Cram. A.O. 4. 409. 16, Matr. An. 409, Sch. Cod. Vind. 49, Cod. Vind. 61 ³ i.e. by slave and freeman, cf. Carm. Pop. 43 Bergk

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76

Apoll. *Adv. Bek.* *An.* 2. 563 πρόσθε, πρόσθα, καὶ παρ'
'Αλκμᾶνι οὗτῳ δεκτέον τὴν συναλοιφήν.
πρόσθ' Ἀπόλλωνος Λυκήω¹

77

E.M. *Vet.* ἀφθονέστατον . . . καὶ τὸ αἰδοιέστατον, ὡς παρ'
'Αλκμᾶνι, οἶον.
σίοισι κάνθρώποισιν αἰδοιέστατον

78, 79

Apol. *Pron.* 96. 23 ἡ ἄμιν Δωρικὴ ἐγκλινομένη συστέλλει
τὸ ι ἐν οἷς προπερισπάται.

. . . αἱ γὰρ ἄμιν
τούτων μέλοι·

δξύνομέν τε·

ἄμιν δ' ὑπαυλήσει μέλοις.

'Αλκμᾶν.

80

Strab. 12. 580 λέγεται δέ τινα φῦλα Φρύγια οὐδαμοῦ δεικνύ-
μενα ὥσπερ οἱ Βερέκυντες· καὶ 'Αλκμὰν λέγει·

Φρύγιον αὐλῆσει μέλοις Κερβήσιον.²

81

Heph. 71 καὶ δλα μὲν οὖν ἔσματα γέγραπται ἰωνικά, ὡς παρ'
'Αλκμᾶνι.

ἔκατον μὲν Διὸς υἱὸν τάδε Μῶσαι κροκόπεπλοι³

¹ προσθ' Bast : mss πρὸς ² mss ηὔλησε : Κερβ. B : mss τὸ
Κερβ. (Κειρβ.) : Mein. Κιρβ. cf. Hesych. Κιρβιαῖον ³ ἔκατον
Urs : mss ἔκατὸν

ALCMAN

76

Apollonius *Adverbs*: $\pi\rho\delta\sigma\theta\epsilon$, 'before,' appears as $\pi\rho\delta\sigma\theta\alpha$, and the elision is to be so taken in Alcman:

before Lycean Apollo

77

Old Etymologicum Magnum: $\grave{\alpha}\phi\thetao\nu\acute{e}\sigma\tau\alpha\tau\omega\nu$ 'most plentiful': . . . and the superlative $\alpha\grave{d}\deltaoi\nacute{e}\sigma\tau\alpha\tau\omega\nu$ 'most reverend' as in Alcman, for instance:

most reverend unto Gods and men

78, 79

Apollonius *Pronouns*: The pronoun $\grave{\alpha}\mu\nu$ 'to us,' as declined in Doric, shortens the ι when it is circumflexed upon the last syllable but one:

Would this were business of ours!

and an acute accent also is put upon the last:

He will accompany our song with music of the flute,
as Alcman says.

80

Strabo *Geography*: There is mention of some Phrygian tribes which cannot be traced, as the Berecyntians; and Alcman says:

He piped a Phrygian tune Cerbesian.¹

81²

Hephaestion *Handbook of Metre* [on the *Ionicum a minore*]: And indeed whole poems have been written in this metre, as in Alcman:

The saffron-robèd Muses this to the far-flinging Son of Zeus

¹ see Lewis and Short *Berecyntus* ² cf. Gram. ap. Herm. *Elem. Doctr. Metr.* 472, Gram. Harl. 332 (as a tetrameter), Tricha 8 fin.

97

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H

LYRA GRAECA

82

E.M. Vet.

λιγύκορτον πάλιν ἄχει¹

παρ' Ἀλκμᾶνι ἀντὶ τοῦ λιγύκροτον μεταθέσει τοῦ ρ.

83

Plut. *Mis.* 14. οὐ μόνη δὲ κιθάρα Ἀπόλλωνος, ἀλλὰ καὶ αὐλητικῆς καὶ κιθαριστικῆς εὑρετής δὲ θεός . . . ἄλλοι δὲ καὶ αὐτὸν τὸν θεόν φασιν αὐλῆσαι, καθάπερ ἴστορεῖ δὲ ἀριστος μελῶν ποιητῆς Ἀλκμάν.

84

Sch. Theocr. 5. 83 [Κάρνεα]. Πράξιλλα μὲν ἀπὸ Κάρνου φησὶν ὥνομασθαι τοῦ Διὸς καὶ Εὐρώπης νίοῦ . . . Ἀλκμὰν δὲ ἀπὸ Καρνέου τινὸς Τρωϊκοῦ.

85, 86

Heph. 86 ἀπ' ἐλάσσονός τε ἐπιωνικὸν τρίμετρόν ἔστι παρ' Ἀλκμᾶνι. δὴ τὴν μὲν πρώτην ἔχει ιαμβικὴν ἑξάσημον ἢ ἐπτάσημον, τὰς δὲ ἔξῆς δύο ἑξασήμους ιωνικὰς καθαράς, οἷον·

περισσόν· αἱ γὰρ Ἀπόλλων ὁ Λύκηος·

'Ινῳ σαλασσομέδοισ', ἀν ἀπὸ μάσδων²

¹ *B*, cf. Hesych. *κορτεῖν*: mss λιγυκρύτον (marg. λιγύκυνδον). πάλιν παρ' *A*. ἔχει ἀντὶ τοῦ λιγύκροτον κ.τ.λ.: cf. Suid. λιγυρώτατον. λιγύκροτον, where there has been omission and displacement: ἔχει intrans. as Theocr. 2. 36 ² ἀν Pors: mss σαλασσομέδοισάν, σάλας δμέδοισαν

98

ALCMAN

82

Old Etymologicum Magnum :

Sound anew the clear-twanging [lyre].

in Alcman ; λιγύκορτον 'clear-twanging,' instead of λιγύκροτον by metathesis of ρ.

83

Plutarch *On Music* : Not only the lyre belongs to Apollo, but he is the inventor of flute-playing as well as lyre-playing . . . Others say that he played the flute himself, for instance the great lyric poet Alcman.

84

Scholiast on Theocritus [the Carneian Festival] : Praxilla says that this festival is so called from Carnus son of Zeus and Europa . . . but Alcman from a Trojan named Carneüs.

85, 86

Hephaestion *Handbook of Metre* : The epionic trimeter *a minore* acatalectic occurs in Alcman ; its first part comprises an iambic of six or seven beats, and the rest two six-beat ionics pure, as :

too much ; for if Apollo Lycean

and

The sea-queen Ino, who from her breast¹

¹ Pors. sugg. for next line δίπτεν φάτις γαλασηνὸν Μελικέρταν, 'cast, 'tis said, the suckling Melicertes'

99

LYRA GRAECA

87

Strab. 10. 482 [π. Κρήτης]: τὰ δὲ συσσίτια ἀνδρεῖα παρὰ μὲν τοῖς Κρησὶν καὶ νῦν ἔτι καλεῖσθαι, παρὰ δὲ τοῖς Σπαρτιάταις μὴ διαμεῖνα καλούμενα δμοῖς <ώς> πρότερον παρ' Ἀλκμᾶνι γοῦν οὕτω κεῖσθαι.

φοίναις δὲ καὶ ἐν θιάσοισιν¹
ἀνδρείων παρὰ δαιτυμόνεσσιν
πρέπει παιάνα κατάρχειν.²

88

Ath. 2. 39 a [π. νέκταρος]: οἴδα δ' ὅτι Ἀλεξανδρίδης τὸ νέκταρ οὐ ποτὸν ἀλλὰ τροφὴν εἶναι λέγει θεῶν· . . . καὶ Ἀλκμάν δὲ φησι·

τὸ νέκταρ ἔδμεναι αὔτως³

89

Sch. Pind. O. 1. 91 [ἄταν . . . ἀν οἱ πατὴρ ὑπερ | κρέμασε κάρτερον αὐτῷ (Ταυτάλῳ) λίθον]: Ἀλκαῖος δὲ καὶ Ἀλκμάν λίθον φασὶν ἐπαιωρεῖσθαι τῷ Ταυτάλῳ δ μὲν Ἀλκαῖος . . ., δὲ Ἀλκμάν οὐδῶς.⁴

ἀνὴρ δὲ ἐν ἀρμένοισιν⁵
ἀλιτηρὸς ἥστ' ἐπὶ θάκας καταπέτρας⁶
ορέων μὲν οὐδὲν δοκέων δέ.

90

Cram. A.O. 1. 418. 8 [ὑπαίθα]: λέγεται δὲ καὶ ἄνευ τῆς θα παρὰ Ἀλκμᾶνι καὶ σημαίνει τὸ πρότερον:

. . . ἔπετεν ὑπαί
‘Ιππόλοχος, κλέος δὲ ἔλαβεν
οὐ νῦν ἀπόσταν.⁷

ἀντὶ τοῦ πρότερον βαρύνεται.

¹ mss also θοίναις perh. rightly ² πρέπει Urs: mss πρέπει
³ E: mss αὐτούς ⁴ B: mss δπως or δη part of quotation
⁵ Heck: mss ἀσμ. ⁶ E, θάκας = θάκου, cf. κατάγειος: mss θ. κατὰ π. ⁷ E: mss δποτε ὑπὸ τοῦ Ἰππολόχου κ. δὲ ἔβαλλον ο. ν. ὑπεστάντων: cf. Hesych. ὑπαί πρὸ τοῦ

100

ALCMAN

87

Strabo *Geography* [on Crete]: Ephorus says that the public mess is still called *ἀνδρεῖα* or 'the men's mess' in Crete, but that at Sparta that name is obsolete, though it occurs in Alcman as follows :

At feasts and in the companies of the men's mess
'tis well beside them that sit at meat to strike up
and sing the Paean.¹

88

Athenaeus *Doctors at Dinner* [on nectar]: I know that Alexandrides says that nectar is not the Gods' drink but their food ; . . . and Alcman says :

to do nothing but eat of the nectar.²

89

Scholiast on Pindar [woe . . . which his father hung over him, that mighty stone]: Alcaeus and Alcman say that a stone hung over Tantalus ; Alcaeus thus (*fr. 57*), and Alcman thus :

He sat, a wicked man, among pleasant things,
upon a seat rock-o'erhung, thinking he saw and
seeing not.³

90

Cramer *Inedita* (Oxford) [on *πναιθα*]: This word is also used without the syllable *θα* in Alcman, and it means *πρότερον* 'formerly' :

'Twas long ago that Hippolochus did fall, but he
hath received a fame that even now hath not deserted
him ;

instead of *πρότερον* ; it is accented on the first syllable.

¹ cf. Eust. *Il.* 305. 34, Men. *Rh. Gr.* Walz 9. 135 ² cf.
Eust. 1633. 1 ³ the feast was a phantom : cf. Eust. *Od.*
1701. 23

LYRA GRAECA

91

Apoll. *Synt.* 212 ἡ εὐκτική, ὡς ἔχει τὸ παρ' Ἀλκμᾶνι·
νικῷ δ' ὁ κάρρων.

92

E.M. 506. 20 Κέρκυρ· . . . Ἀλκμάν φησι·
καὶ Κέρκυρος ἀγεῖται
ἀπὸ εὐθείας τῆς Κέρκυρ, ἀλλ' οὐκ εἰρηται.

93

Ibid. 620. 35

ὅκκα δὴ γυνὰ εἴην¹
παρὰ Ἀλκμᾶνι· τὸ δὲ διὰ λέγει ἡ διάλεκτος, εἴτα διπλασιάσασα
ὅκκα· περὶ Παθῶν.

94

Eust. Od. 1547. 60 λέγει δὲ καὶ Ἀλκμάν·
τὰν Μῶσαν καταύσεις.²
ἀντὶ τοῦ ἀφανίσεις.

95

Sch. *Il.* 12. 66 στεῖνος· οὗτος καὶ τὸ κλειτός, οὐδέτερον γὰρ
γενόμενον βαρύνεται παρ' Ἀλκμᾶνι·
τῶν ἐν Θεσσαλίᾳ κλείτει³

¹ mss τύνη, Apoll. Bek. *An.* γυνή ² B: mss καταύσεις
³ B: mss τῷ ἐν Θεσσαλίῳ κ.: cf. Suid. κλῆτος· δόξα, Hesych.
κλειτή

ALCMAN

91

Apollonius *Syntax* : The optative, as it is in Alcman :
And may the better win !

92

Etymologicum Magnum : Κέρκυρ, ‘Corcyraean’ : . . . compare Alcman :

And leads a Corcyraean ;
from the nominative Κέρκυρ, which however does not occur.

93

The Same : Compare Alcman :

[Would that,] when I am a woman grown

The dialect uses δκα for δτε ‘when,’ and then doubles the κ (*On Inflections*).¹

94

Eustathius on the *Iliad* : And Alcman says :

Thou’lt shout down the Muse ;
instead of ‘consume.’²

95

Scholiast on the *Iliad* : στεῖνος, ‘a narrow place’ : so too the adjective κλειτός, ‘famous,’ when it becomes a neuter noun, is accented on the first syllable, as in Alcman :

by whose fame in Thessaly

¹ cf. Bek. *An.* 606. 31

² he wrongly connects it with

αῦω, ‘to burn’

LYRA GRAECA

96

E. M. Vel. ὑλακόμωροι· ὑλακτικοί, οἱ περὶ τὸ ὑλακτεῖν πουσύ-
μενοι, τινὲς δὲ τοῦς δέξφωνους ὡς καὶ ἐγχεσιμώρους διὰ τὴν
δέξυτητα τῶν δοράτων μέρον γάρ λέγουσι· Κύπριοι τὸ δέξ· βέλτιον
δὲ περὶ τὴν ὑλακήν μεμορημένοι διὰ τὸ ἐγρηγορέναι· ἢ τὴν ὑλακήν
ἀροῦντες,¹ δὲ στιν δέξειται χρώμενοι ὑλακῆ· Ἀλκμάν·

μελίσκον ἀτον ἔμ' ὠρῆ²

97

Sch. Ar. Pac. 457 [“Αρει δὲ μή; Μή. Μηδ’ Ἐνυαλίφ γε; Μή·
πρὸς τοὺς οἰομένους τῶν γεωτέρων τὸν αὐτὸν εἶναι Ἀρεα καὶ
Ἐνυάλιον . . . Ἀλκμᾶνα δὲ λέγουσιν δτε μὲν τὸν αὐτὸν λέγειν,
δτε δὲ διαιρεῖν.

98

Paus. 3. 18. 6 [π. Ἀμυκλῶν]· ἐς Ἀμύκλας δὲ κατιοῦσιν ἐκ
Σπάρτης ποταμός ἐστι Τίασα . . . καὶ πρὸς αὐτὴν Χαρίτων ἐστὶν
ἱερὸν Φαέννας καὶ Κλητᾶς, καθὰ δὴ καὶ Ἀλκμᾶν ἐποίησεν.

99

Athenag. Leg. Christ. 14 Ἀλκμᾶν καὶ Ἡσίοδος Μήδειαν (θεὸν
φέρουσι).

100

Ael. V.H. 12. 36 ἐοίκασιν οἱ ἀρχαῖοι ὑπὲρ τοῦ ἀριθμοῦ τῶν
τῆς Νιόβης παιδῶν μὴ συνάδειν ἄλλήλοις . . . Ἀλκμᾶν δέκα
φησίν.

¹ Ε: i. e. ἐωροῦντες ορ αἰωροῦντες: mss τῇ ὑλακῆ ὠρ.
² Ε: τα μελισκόνα τὸν ἀμόρη

ALCMAN

96

Old Etymologicum Magnum: ὄλακόμωροι (an epithet of dog Od. 14. 29) : given to barking busy with barking ; or, according to another view, sharp-voiced, like ἔγχεστιμωρος, because of the sharpness of the spears (ἔγχη), for μόρος in the Cyprian dialect means sharp. But it is better to take it as toiling (μορέω) over their barking, because of their keeping awake. Or perhaps raising their bark, that is giving a shrill bark ; compare Alcman :

raises for me his insatiable little tune¹

97

Scholiast on Aristophanes [Not to Ares? No. Nor yet to Enyalius? No] : This refers to those of the younger generation who identified Ares with Enyalius . . . Alcman is said sometimes to identify and sometimes to distinguish them.

98

Pausanias *Description of Greece* [on Amyclae] : On the way thither from Sparta is the river Tiasa . . . and near by there is a shrine of the Graces Phaënna and Cleta, as Alcman calls them in a poem.

99

Athenagorus' *Mission on behalf of the Christians* : Alcman and Hesiod make a Goddess of Medea.

100

Aelian *Historical Miscellanies* : The ancients appear to disagree upon the number of Niobe's children . . . Alcman says it was ten.

¹ perh. of a bird's song, or of a rival poet's chorus (the God speaking)?

LYRA GRAECA

101

Plut. *Hdt. mēl.* 14 καίτοι τῶν παλαιῶν καὶ λογίων ἀνδρῶν οὐχ "Ομηρος, οὐχ 'Ησίοδος, οὐκ Ἀρχίλοχος, οὐ Πείσανδρος, οὐ Στησίχορος, οὐκ Ἀλκμάν, οὐ Πίνδαρος, Αἰγυπτίου ἔσχον λόγον 'Ηρακλέους ή Φοίνικος, ἀλλ' ἔνα τοῦτον ἴσασι πάντες 'Ηρακλέα τὸν Βούλων δόμον καὶ Ἀργεῖον.

102

Tz. *Il.* 65. Herm: Θαλῆς, Πυθαγόρας, Πλάτων τε καὶ οἱ Στωϊκοὶ διαφορὰν ἴσασι δαιμόνων τε καὶ ἡρώων . . . Ὁρφεὺς δὲ καὶ "Ομηρος, 'Ησίοδος τε καὶ Ἀλκμάν δ λυροποιὸς καὶ οἱ λοιποὶ ποιηταὶ ἀλλὴν ἄλλως ταῦτα ἐκδέχονται.

103

Eust. *Il.* 1154. 25 καὶ δτι 'Ακμονίδαι οἱ Οὐρανίδαι δηλοῦσιν οἱ παλαιοί, ὡς δὲ 'Ακμῶν¹ δ οὐρανὸς δ Ἀλκμάν, φασιν, ίστορεῖ.

104

Ath. 14. 624 b [π. τῆς Φρυγίστι ἄρμονίας]. ταύτην δὲ τὴν ἄρμονίαν Φρύγες πρῶτοι εὗρον καὶ μετεχειρίσαντο. διδ καὶ τὸν παρὰ τοῖς "Ελλήσιν αὐλητὰς Φρυγίους καὶ δουλοπρεπεῖς τὰς προσηγορίας ἔχειν. οἵσις ἔστιν δ παρὰ Ἀλκμάνι Σάμβας καὶ 'Αδων καὶ Τήλος.²

105

Sch. *Il.* 3. 250 [Λαομεδοντιάδη]. μήτηρ Πριάμου, ἡς φησι Πορφύριος ἐν τῷ Περὶ τῶν Παραλειψιμένων τῷ Ποιητῇ 'Ονομάτων, κατὰ μὲν Ἀλκμάνα τὸν μελοποιὸν Ζευξίππη, κατὰ δὲ 'Ελλανικὸν Στρυμώ.

106

Plut. *Mus.* 5 τοῦ δὲ Πολυμνάστου καὶ Πίνδαρος καὶ Ἀλκμάν οἱ τῶν μελῶν ποιηταὶ ἐμνημόνευσαν.

¹ *B*, cf. Eust. *Il.* 1150. 59, Hesych. ἄκμων: mss 'Ακμονος
² *B* sugg. Τύλος

106

ALCMAN

101

Plutarch *Malignity of Herodotus*: And yet among the ancient men of letters neither Homer, nor Hesiod, nor Archilochus, nor Peisander, nor Stesichorus, nor Alcman, nor Pindar, knew anything of an Egyptian or Phoenician Heracles, but all know this one Heracles who was both of Boeotia and of Argos.

102

Tzetzes on the *Iliad*: Thales, Pythagoras, Plato, and the Stoics, know of a distinction between *daemones* or 'spirits' and *heroes* or 'demigods' . . . but Orpheus, Homer, Hesiod, Alcman the lyrist, and the other poets sometimes distinguish them and sometimes not.

103

Eustathius on the *Iliad*: The ancients explain that the sons of Heaven were Acmonidae or 'sons of Acmon,' and Alcman is said to tell us that Acmon is Heaven.¹

104

Athenaeus *Doctors at Dinner* [on the Phrygian 'mode']: This mode was first invented and practised by the Phrygians, and that is why flute-players in Greece have Phrygian names like those of slaves, for instance Sambas, and Adon, and Telus, in Alcman.

105

Scholiast on the *Iliad* [Son of Laomedon]: Priam's mother, as we are told by Porphyrius in his book *On the Names omitted by Homer*, was according to the lyric poet Alcman Zeuxippè, but according to Hellanicus Strymo.

106

Plutarch *Music*: Polymnastus is mentioned by the lyric poets Pindar and Alcman.

¹ Some make Acmon father of Heaven

LYRA GRAECA

107

Aristid. 2. 272 ὑπὲρ τῶν Τεττάρων· ἀλλ' ὅμως ἐώ ταῦτα πλάτωνος χάριν· ἔστω τὸ γειτόνημα ἀλμυρόν, ὡς φησιν.

Sch. ad loc. ἀλμυρὸν γειτόνημα· Ἀλκμάν δ λυρικὸς τοῦτο εἰπεν· ἀντὶ τοῦ τὸ κακόν ἔστιν γείτονα ἔχειν τὴν θάλασσαν . . . λέγει οὖν διάβητος· Συγχωρῶμεν, φησί, ταῖς Ἀθήναις τὴν θάλασσαν προσοικεῖν.

Arsen. 43

ἀλμυρὸν γειτόνημ' ἔμβλεπε πρόσω.¹

108

Aristid. 2. 508 π. τοῦ Παραφθέγματος· ἐτέρωθι τοίνυν, καλλωπιζόμενος παρ' θσοις εὐδοκιμεῖ τοσαῦτα καὶ τοιαῦτα ἔθνη καταλέγει (διάβητος), ὡστ' ἔτι οὐν τοὺς ἀθλίους γραμματιστὰς ζητεῖν οὐ γῆς ταῦτ' ἔστι, ² λυσιτελεῖν διάβητοῖς καὶ μακράν, ὡς ἔοικεν, ἀπελθεῖν δόδον μᾶλλον διάπερι τῶν Σκιαπόδων ἀνήνυτα πραγματεύεσθαι.

109

Strab. 1. 43 Ἡσίοδου δοκίμασμά τις αἰτιάσαιτο ἄγνοιαν, Ἡμίκυνας λέγοντος . . . οὐδὲ Ἀλκμάνος Στεγανόποδας ιστοροῦντος.

110

Diod. Sic. 4. 7 ταύτας γὰρ οἱ πλεῖστοι τῶν μυθογράφων καὶ μάλιστα δεδοκιμασμένοι φασὶ θυγατέρας εἶναι Διός καὶ Μηνημοσύνης, διάβητοι δὲ τῶν ποιητῶν, ἐν οἷς ἔστι καὶ Ἀλκμάν, θυγατέρας ἀποφαίνονται. Οὐράνου καὶ Γῆς.

¹ *E*, for metre cf. 131: mss πόρρω

² mss εἴησι

108

ALCMAN

107

Aristides *The Four Great Athenians*¹: But I will admit this in Plato's favour; granted the 'brackish [or bitter] neighbour,' as he calls it (*Laws* 475 a).

Scholiast on the passage: Brackish neighbour: from Alcman the lyrist, meaning 'it is a bad thing to have the sea for a neighbour'. . . So the orator means 'let us admit that Athens was situate near the sea.'

Arsenius *Violet-Bed*:

Look thou from afar upon a brackish neighbour.

108

Aristides *On the Extemporised Addition*: In another passage, by way of displaying the greatness of his own fame, Alcman makes so preposterous an enumeration of peoples, that the hapless scholar to this day is trying to find out where in the world they can be, and it would pay him better, I think, to retrace his steps for many miles than to spend his time over the Sciapods or Shadow-feet.

109

Strabo *Geography*: One can hardly charge Hesiod with ignorance for speaking of the Demi-dogs . . . nor yet Alcman for mentioning the Steganopods or Shelter-feet.²

110

Diodorus of Sicily *Historical Library*: For most of the mythologists, and these the most approved, say that the Muses are the daughters of Zeus and Memory, but a few of the poets, and among these Alcman, represent them as daughters of Heaven and Earth.³

¹ Miltiades, Themistocles, Pericles, Cimon ² cf. Strab. 7. 299, Cram. A.O. 3. 370. 8 ³ see however 43 and 50; cf. Sch. Pind. N. 3. 16

LYRA GRAECA

111

Hesych.

ἄστυθα·

εἶδος ἐνωτίου παρὰ Ἀλκμάνι, ὡς Ἀριστοφάνης.¹

112

Cram. A.O. 1. 55. 7 ἀγάζω . . . τὸ θαυμάζω, ὅπερ παρὰ
ἀγῶ, ξέτιν δὲ παρ' Ἀλκμάνι.

αὐτὸν ἀγᾶ,

ἀφ' οὗ καὶ ἄγημι καὶ ἄγαμαι.

113

Eust. II. 314. 41 [ἀγέρωχοι] . . . δηλοῖ δέ φασιν οὕτως ἡ
λέξις τοὺς σέμνους, ὡς Ἀλκμάν βούλεται.

114

Steph. Byz. Αἰγιαλός . . . τὸ ἔθνικὸν Αἰγιαλεύς, τὸ θηλυκὸν
Αἰγιαλεῖα, καὶ

Αἰγιαλίς

παρ' Ἀλκμάνι.

115

Arg. Theocr. 12 καὶ Ἀλκμάν τὰς ἐπερδότους κέρας²
αἴτίας
λέγει.

¹ B: mss ἡ Ἀριστοφάνει ² there was an ancient corruption χορδάς appearing elsewhere in this Arg. and in E.M. 43. 40; cf. E.G. 23. 3. 12

ALCMAN

111

Hesychius *Glossary*: *καρθα*, a kind of
earring

in Alcman, according to Aristophanes.¹

112

Cramer *Inedita (Oxford)*: *ἀγάζω* . . . 'to wonder,' from
ἀγῶ, which occurs in Alcman; compare:

marvels at him;

from this come *ἄγημι* and *ἄγαμαι*.

113

Eustathius on the *Iliad*: They say that the word *ἀγέρωχοι*
thus used means 'the proud,' as Alcman intends it.

114

Stephanus of Byzantium: *Αἰγιαλός* . . . the ethnic adjective is *Αἰγιαλεύς*, with feminine *Αἰγιαλεία* and in Alcman
Αἰγιαλίς,

woman of Aegialus

115

Argument to Theocritus: And Alcman calls beloved
maidens *ἀιτίαι*

darlings.²

¹ cf. Cram. *A.P.* 4. 84. 18 (*ἀδνθα*)
and 12

² cf. *E.G.* 25. 3

LYRA GRAECA

116

Hesych. ἀλιβάπτοις. <πορφυρῖσ. |
 ἀλίβαπτον.>¹
 πορφυρᾶν ὅρνιν. Ἀλκαῖος καὶ Ἀλκμάν.²

117

Steph. Byz.

'Αννίχωρον·

μέμνηται Ἀλκμάν οἱ οἰκοῦντες 'Αννίχωροι καὶ 'Αννίχωρες,
 πλησίον Περσῶν κείμενοι.

118

Ibid.

'Αράξαι

ἢ 'Αραξοι. ἔθνος Ἰλλυρίας, ὡς 'Αλέξανδρος Κορυνήλιος ἐν τῷ περὶ
 τῶν Παρ' Ἀλκμάνι Τοπικῶς Εἰρημένων.

119

Ibid. 'Αρρυβα· τὸ ἔθνικὸν

'Αρρύβας·

οὗτοι καὶ Ἀλκμάν.³

120

Ibid.

'Ασσός

. . . 'Αλέξανδρος δ' ὁ Κορυνήλιος ἐν τῷ περὶ τῶν Παρ' Ἀλκμάνι
 Τοπικῶς Ἰστορημένων Μυτιληναίων ἄποικον ἐν τῇ Μυσίᾳ φησὶν
 'Ασσόν, ὃπου δὲ σαρκοφάγος γίγνεται λίθος.

¹ two separate entries: so *B*
² mss 'Αχαιὸς καὶ ἀλ. μάς

³ mss also 'Αρρυββα and 'Αρρύββας

ALCMAN

116

Hesychius *Glossary*:

Dipt-in-the-Sea:

a purple bird, Alcaeus and Aleman.

117

Stephanus of Byzantium *Lexicon*:

Annichorum:

mentioned by Alcman: the inhabitants are Annichori or Annichores and are situate near Persia.

118

The Same:

Araxae

or Araxi: a race of Illyria, according to Alexander Cornelius in his tract on the *Place-Allusions of Alcman*.

119

The Same: Arrhyba: the adjective is Ἀρρύβας,

Arrhyban,

for it is so in Aleman.

120

The Same:

Assus

. . . But Alexander Cornelius in his tract on the *Place-Allusions of Alcman* says that it is a Mytilenaean colony in Mysia, where they find the sarcophagus or flesh-consuming stone.

113

LYRA GRAECA

121

Steph. Byz. Γάργαρα· πόλις τῆς Τρφάδος . . . Ἀλκμὰν δὲ θηλυκῶς τὴν

Γάργαρον

φησίν.

122

Ibid. Γραικός· δὲ Ἐλλῆν, ὀξυτόνως, δὲ Θεσσαλοῦ νίος, ἀφ' οὗ Γραικοὶ οἱ Ἐλληνες.

Γραίκα

δὲ παρὰ Ἀλκμᾶνι ἡ τοῦ Ἐλλῆνος μήτηρ.¹

123

Ibid. Ἰστηδόνες· ξθνος Σκυθικόν . . . Ἀλκμὰν δὲ μόνος
Ἐσσηδόνας²

αὐτούς φησιν· εὑρίσκεται δὲ ἡ δευτέρα παρ' ἄλλοις διὰ τοῦ ε.

124

E.G. 395. 52 μνήμη· . . . Ἀλκμὰν δὲ
φρασίδορκον³

αὐτὴν καλεῖ· βλέπομεν γὰρ τῇ διανοίᾳ τὰ ἀρχαῖα.

125

Cram. A.O. 1. 55. 21 σεσημείωται τὸ κάρχαρος . . . καὶ τὸ θηλυκὸν παρ' Ἀλκμᾶνι·

καρχάραισι φωναῖς⁴

¹ E: mss Γραῖκες (ορ Γραῖες) δ. π. Ἀ. αἱ τῶν Ἐλλήνων μητέρες
² mss also Ἀσσεδ., Ἀσεδ. ³ O. Müller: mss φασὶ δόρκον: Headl. φασὶ δορκών, cf. Ἀγιδών (1), κινά, φυσά κ.τ.λ. ⁴ mss καρχάρεσσι φ.

ALCMAN

121

Stephanus of Byzantium *Lexicon*: Gargara: a city of the Troad . . . Alcman makes it

Gargarus

of the feminine gender.

122

The Same: *Γραικός*, ‘Graecus’: Hellen—accented oxytone—the son of Thessalus, whence the Hellenes came to be called Greeks. And

Graeca

in Alcman is the mother of Hellen.

123

The Same: Issedones: a tribe of Scythia . . . Alcman is peculiar in calling them

Essedones;

the second syllable is found with the e short in other writers.

124

Elymologicum Gudianum: *μνήμη*, ‘Memory’: Alcman calls her

she that looks with the mind;

for we view the past with the eye of the intellect.

125

Cramer *Inedita* (*Oxford*): The word *κάρχαπος* ‘sharp’ has been marked in our texts . . . and it is found in the feminine in Alcman; compare

with sharp voices

115

i 2

LYRA GRAECA

126

Zonar. 1190

κερκολύρα·

οῦτως δ Ἀλκμάν ἔχρησατο ἀντὶ τοῦ κρεκολύρα . . . τὸ δὲ κερκολύρα ἡχητικὴ λύρα· τὸ γὰρ κρέκε κρέκε ἡχός ἐστι τῆς κιθάρας.

127

Steph. Byz. Πιτυοῦσσαι· νῆσοι διάφοροι, ἃς

Πιτυώδεις

καλεῖ Ἀλκμάν.

128

E.M. 663. 54

Περίηρης·

ἐκ τοῦ Περιήρης, ἀρου τὸ η Περίηρης· ταύτη ἐάν σοι προτεθῆ παρ' Ἀλκμάνι ὅτι κλίνον αὐτό, μὴ κλίνῃς· οὐ γὰρ ἀκολουθεῖ ἡ κατάληξις, εἰ γένοιτο Περιήρους, πρὸς τὴν Περίηρης¹ εὐθεῖαν. περὶ Παθῶν.

129

Suid. χθονία . . . καὶ παρ' Ἀλκμάνι δέ, δτε φησι;

χθόνιον τέρας

ἐπὶ τῆς Ἔριδος, τινὲς ἀντὶ τοῦ στυγνὸν ἐδέξαντο, ἔνιοι δὲ ἀντὶ τοῦ μέγα, ἐπεὶ πρὸς αὐτὴν λέγει.

¹ mss Περιήρης

ALCMAN

126

Zonaras *Lexicon*: *κερκολύρα*: Alcman used this form instead of *κρεκολύρα* . . . it means

sounding lyre,

krekè-krekè being the sound of the cithara.¹

127

Stephanus of Byzantium: Pityussae: various islands, called

Pityodes

by Alcman.²

128

Etymologicum Magnum: Περίηρς,

Periers,

from Περιήρης, 'Perieres,' with loss of η ; if it is set you to decline in this form in Alcman, refuse to do so; for the termination, if it becomes Περιήρους in the genitive, does not correspond to the nominative Περιήρς.³ (*On Inflexions.*)⁴

129

Suidas' *Lexicon*: χθονία 'earthy, infernal': . . . and in Alcman, when he says of Strife

infernal monster,

some commentators take it in the sense of 'abhorrent,' others in the sense of 'great' because he is addressing her.

¹ cf. E.M. 506. 17, Suid. *κερκολύρα* ² cf. Eust. Il. 355. 45
³ cf. μάκαρς (29); P. was father of Tyndareüs ⁴ cf. fr. 133

LYRA GRAECA

.Δ'

'ΕΡΩΤΙΚΩΝ

130

Ath. 13. 600 f [π. ἔρωτος]. Ἀρχύτας δ' ὁ ἀρμονικός, ὡς φησὶ¹
Χαμαιλέων, Ἀλκμάνα γεγονέναι τῶν ἐρωτικῶν μελῶν ἡγεμόνα καὶ
ἐκδύναι πρώτον μέλος ἀκόλαστον δὲ τὰ² περὶ τὰς γυναῖκας καὶ
τὴν τοιαύτην μοῦσαν εἰς τὰς διατριβάς· διὸ καὶ λέγειν ἔν τινι τῶν
μελῶν.

"Ἐρως με δαῦτε Κύπριδος Φέκατι²
γλυκὺς κατείβων καρδίαν ἰαίνει.

λέγει δὲ καὶ ὡς τῆς Μεγαλοστράτης οὐ μετρίως ἐρασθείη,³ ποιητρίας
μὲν οὖσης δυναμένης δὲ καὶ διὰ τὴν δυμάτιαν τοὺς ἐραστὰς προσελκύ-
σασθαι· λέγει δὲ οὕτως περὶ αὐτῆς·

τῷ Φαδεᾶν Μωσᾶν⁴ ἔδειξε
δῶρον μάκαιρα παρθένων⁵
ἀ ξανθὰ Μεγαλοστράτα.

131

Heph. 82 [π. κρητικοῦ]. καὶ εἴη διν ἑξάμετρον καταληκτικὸν
τὸ καλούμενον τοῦ Ἀλκμάνος ἐκ μόνων ἀμφιμάκρων·

"Αφροδίτα μὲν οὐκ ἔστι, μάργος δ' "Ἐρως οἰα
<παῖς>⁶ παίσδει
ἄκρ' ἐπ' ἄρθρ' ἥκα βαίνων⁷ τὸ 'μή μοι θίγης
τῷ κυπαρίσκῳ."

¹ mss ὕντα καὶ ² B: mss δ' αὗτε αὐτὶ ἔκατι ³ μετρίως
Schw: ἐρασθείη Cob: mss συμμέτρως ἐρασθεὶς ⁴ τῷ Φαδεᾶν
E, context requires 'me': Μωσᾶν Steph: mss τοῦ θ' ἀδεῖαν
μοῦσαν ⁵ mss also μακαίρα παρθένωφ ⁶ Bent: ⁷ E:
mss ἄνθης καββαίνων, ἄνθηκα βαίνων: Pauw ἄνθη καβαίνων, E
once ἄνθρυσκα βαίνων, but a child cannot walk on, or down on
to, the tips of flowers

ALCMAN

Book IV LOVE-SONGS

180

Athenaeus *Doctors at Dinner* [on love]: Archytas the writer on musical theory maintains according to Chamaeleon that the originator of love-songs was Alcman, and that he was the first to give out to the schools¹ song that was licentious in matters concerning women, and other poetry of that kind, and that hence he says in one of his songs:

Lo, at the Cyprian's hest, sweet Love distils upon me and melts my heart.

And he says too that he fell wildly in love with Megalostrata, who was both a poetess and had the power of attracting lovers by her conversation. He speaks of her thus:

. . . to whom hath been shown the gift of the sweet Muses at the hands of one that is right happy among maidens, to wit the flaxen-haired Megalostrata.

181

Hephaestion *Handbook of Metre* [the cretic]: And it will be a catalectic hexameter—namely that called Alcman's—composed entirely of cretics, as:

It is not Aphroditè; but wild Love, like a child, plays me touch-me-not-with-your-little-reed, treading softly on tiptoe.²

¹ i.e. set choruses to learn in the song-schools : cf. Theophr. *Char.* 30. 18 ἴμάτιον ἐκδοῦναι πλύνει, 'send his cloak to be cleaned' ² ref. to some game like our 'touch' or 'tig'; he means he is not really in love, it is 'only a flutter'

LYRA GRAECA

132

Apoll. Pron. 83. 3 ἡ σέ δμοίως πρὸς πάντων κοινή· Δωρεῖς
διὰ τοῦ τ . . .

πρὸς δὲ τὰ τῶν φίλων

Αλκμάν.

133

E.M. 622. 44 δλοοίτροχος· . . . δκ δὲ τοῦ δλοός γίνεται ἡ
κλητικὴ δλοέ, καὶ κατὰ συγκοπὴν δλέ, ἐὰν δὲ δλός γῆ ἡ εὐθεῖα,
γένοιτο δὲ κλητικὴ δλέ καὶ οὐκ ἔστι συγκοπὴ οἶος.

ἔχει μ' ἄχος, ω' λὲ δαῖμον·¹

τοῦτο περὶ Παθῶν Ἡρωδιανός.

134

Prisc. 2. 17. 11 Keil: Hiatus quoque causa solebant illi
interponere *F*, quod ostendunt et poetae Aeolide usi,
Alcman:

καὶ χεῖμα πῦρ τε δάφιον

135

Cram. A.O. 1. 287. 4 καὶ εἰκα, δ σημαίνει τὸ δμοῖῶ·
εἰκας μὲν ὥραιώ λίνῳ.²

παρὰ Αλκμᾶν.

136

Ath. 3. 81f [π. μῆλων]. Αλκμὰν δὲ τὸ στρουθίον μῆλον,
ὅταν λέγῃ·

μῆλον ἡ κοδύμαλον·

Ἀπολλόδωρος δὲ καὶ Σωσίθιος τὸ Κυδώνιον μῆλον ἀτούοισιν.

¹ ὡ' λὲ: mss ὡ δλὲ here, elsewh. ὡλε 1404, Hdn., οἰκας, elsewhere εἰκας

² mss here, Bek.

ALCMAN

182

Apollonius Pronouns: The pronoun $\sigma\acute{\epsilon}$, 'thee,' occurs in all dialects—in the Dorian in the form $\tau\acute{\epsilon}$; compare Alcman:

By our friends I adjure thee

183

Etymologicum Magnum: The vocative of $\dot{\alpha}\lambda\omega\delta\varsigma$, 'destructive,' is $\dot{\alpha}\lambda\omega\acute{\epsilon}$ or by syncope $\dot{\alpha}\lambda\acute{\epsilon}$, or if $\dot{\alpha}\lambda\omega\delta\varsigma$ be taken for the nominative then there is no syncope, as:

I am in pain, thou destroying spirit.¹

This comes from Herodian *On Inflections.*

184

Priscian Principles of Grammar: To avoid hiatus, too, they inserted digamma, as the poets who use Aeolic show, for instance Alcman:

And storm and destroying fire²

185

Cramer Inedita (Oxford): And $\epsilon l\kappa\alpha$, which means 'to be like,' as

Thou 'rt like to ripe flax;
in Alcman.³

186

Athenaeus Doctors at Dinner [on apples]: Alcman means the *struthian* apple when he says:

As small as a codymalon,⁴
though Apollodorus and Sosibius take it as a quince.

¹ cf. Cram. *A.O.* 2. 461. 32 ('Αλκμανικόν), 1. 442, Sch. *Il.* 10. 134 ² cf. Ibid. 21 ³ cf. Ibid. 4. 368. 19, 415. 22, Bek. *An.* 3. 1294. 5, 1404, Choer. *Epim.* Gais. 2. 587, 871, Hdn. $\mu\circ\nu$. $\lambda\acute{e}\xi$. 24. 9 ⁴ perh. = medlar

Ε'

ΣΤΜΠΟΤΙΚΩΝ

137

Ath. 10. 416 d [π. πολυφαγίας τῆς Ἀλκμάνος]. καν τῷ ε' δὲ
ἐμφανίζει αὐτοῦ τὸ ἀδηφάγον λέγων οὕτως·

ῶρας δὲ ἔσηκε τρεῖς, θέρος
καὶ χεῖμα χώπτάραν¹ τρίταν,
καὶ τέτρατον τὸ Φῆρ, ὅκα²
σάλλει μὲν ἐσθίεν δ' ἄδαν³
οὐκ ἔστι . . .

138

Ibid. 3. 110 f μακανίδων δὲ ἄρτων μνημονεύει Ἀλκμάν ἐν τῷ
πέμπτῳ⁴ οὕτως·

κλίναι μὲν ἔπτα καὶ τόσαι τράπεσδαι
μακανίδων ἄρτων ἐπιστεφεῖσαι
λίνω⁵ τε σασάμω τε, κήν πελίχναις
πέδεστι χρυσόκολλα.⁶

ἔστι βρωμάτιον διὰ μέλιτος καὶ λίνου.

¹ cf. Boisacq s.v. ὀπώρα: mss χεῖμαχω παραν, χειμὰν ὀπώραν

² Schw.-B: mss τὸ ηρυκας, τὸ κρόκας ³ Pors: mss ἀλλ' εἰ

μὲν ἔσθει ἐν δάδαν ⁴ Schw: mss ε', ιεω, ιεω, πεντεκαιδεκάτῳ

⁵ Kaib: mss ἐπιστεφοῖσαι λ., -φοι σε λ., -φεῖς σελίνῳ: γεη.

ALCMAN

Book V

DRINKING-SONGS

137

Athenaeus *Doctors at Dinner* [on the voracity of Alcman]:
And in his fifth Book he shows his gluttony thus:

And seasons made he three, summer and winter
and the third the autumn, and a fourth also, to wit
the spring, when things do flourish and grow but
one cannot eat his fill.

138

The Same: Poppy-cakes are mentioned by Alcman in his
fifth Book thus:

Seven couches and as many tables crowned with
poppy-cakes and linseed and sesame,¹ and set among
the flagons cups of damaskt gold;

it is a sweetmeat made with honey and linseed.²

¹ i.e. cakes flavoured with them, or 'poppy-cakes both of linseed and of sesame'; this is a drinking-bout not a feast
² i.e. these and poppy

Schn: mss dat: πελίχναις: cf. Ath. 11. 495 c
B: mss πέδεσσι, πέδαισι: χρυσ.: sc. ἐκπύματα

* πέδεστι

LYRA GRAECA

139

Ath. 1. 31 c [π. οἰνῶν]. Ἀλκμὰν δέ που ἄπυρον οἶνον καὶ
ἄνθεος ὅσδοντά φησι τὸν ἐκ Πέντε λόφων, ὃς ἔστι τόπος Σπάρτης
ἀπέχων στάδια ἑπτά, καὶ τὸν ἐκ Δευθιάδων, ἐρύματός τινος, καὶ
τὸν ἐκ Καρύστου, ὃς ἔστι πλησίον Ἀρκαδίας,¹ καὶ τὸν ἐξ Οἰνοῦντος
καὶ τὸν ἐξ Ὀνύγλων καὶ Σταθμῶν² χωρία δὲ ταῦτα πάντα πλησίον
Πιτάνης· φησὶν οὖν οἶνον δ' Οἰνουντιάδαν ἢ Δένθιν ἢ Καρύστιον ἢ
Ὀνογλιν³ ἢ Σταθμίταν· ἄπυρον δὲ εἴπε τὸν οὐχ ἡψημένον.

e. g. ἄπυρον τε Φοῖνον κάνθεος
ὅσδοντα, τὸν μὲν Πέντε λόφων,
τὸν δὲ τὸν Φοινουντιάδαν
ἢ Δένθιν ἢ Καρύστιον ἢ
Ὀνογλιν ἢ Σταθμίταν.

140

Hesych. κλεψίαμβοι· Ἀριστόξενος· μέλη τινὰ παρ' Ἀλκμᾶνι.

141

Ath. 14. 648 b πόλτου δὲ μνημονεύει Ἀλκμὰν οὕτως·

ἥδη παρέξει πυάνιόν τε πόλτου
χίδρον τε λευκὸν κηρίναν θ' ὁπάραν.³

ἔστι δὲ τὸ πυάνιον, ὡς φησι Σωσίβιος, πανσπερμία ἐν γλυκεῖ
ἡψημένη, χίδρον δὲ οἱ ἐφθοὶ πυροί, κηρίναν δὲ ὀπώραν λέγει τὸ
μέλι.

¹ καὶ τὸν ἐκ Καρ. — Ἀρκαδίας transp. Pors. from after
Σταθμίταν ² cf. Hesych. ὄνιγλιν· εἶδος οἶνον and Δένθις·
οἶνος· Λακῶνες ³ cf. l37: mss τ' ὀπώραν

¹ cf. Strab. 10. 446, Eust. Il. 281. 10, 1449. 12, 1633. 51,
Steph. Byz. Κάρυστος ² these iambic fragments may be of

ALCMAN

139

Athenaeus *Doctors at Dinner* [on wines]: Aleman says, I think: 'That wine unfired and of finest scent which comes from the Five Hills,' which is about a mile from Sparta, and that of Denthades, a frontier-post, and that of Carystus, which is nearly in Arcadia, and that of Oenus, Onogli, and Stathmus, which are all in the neighbourhood of Pitane—in his own words:

That wine unfired and of the finest scent, either that which comes from the Five Hills, or that which is the wine of Oenus, or else the Denthian or the Carystian, or the wine of Onogli or of Stathmi . . .

where by 'unfired' he means 'not boiled.'¹

140

Hesychius' *Glossary*: κλεψιάμβοι, 'hidden iambics': according to Aristoxenus these are certain lyric poems in the works of Aleman.²

141

Athenaeus *Doctors at Dinner*: Porridge is mentioned by Aleman, thus:

Forthwith shall you have raisin-wine porridge, white frumenty, and the waxen fruits of the bee;

and this kind of porridge, according to Sosibius, is all-seeds boiled in wine of raisins, frumenty is boiled wheat-corns, and the waxen fruits are honey.³

this sort; they were recited to music, cf. Ath. 14, 636 b, where for κλεψιάμβοις we should read κλεψιάμβύκας, the instrument used * cf. Eust. Od. 1563. 1, 1735. 50

125

LYRA GRAECA

142

Cram. A.O. 1. 60. 24 ἐὰν δ' ὁσιν ἐκ τοῦ εἰ οὐκέτι (γίνεται τροπὴ τοῦ η εἰς α μακρόν). ἔλατος ἵππηλατος. Ἀλκμάν.

λεπτὰ δ' ἄταρπος νηλεῆς δ' ἀνάγκα.¹
ἐκ γὰρ τοῦ ἐλεεινή.

143

Ath. 14. 636 f [π. μαγάδιδος]. καὶ Ἀλκμάν δέ φησι·
μάγαδιν δ' ἀποθέσθαι

144

E.M. 171. 7 αὕσιον· καὶ δ μὲν Ἰβυκος αὕσιον λέγει . . . δ
δὲ Ἀλκμάν·
ταυσία πάλλα κέω.²

S'

145

Apoll. Pron. 107. 11 Αἰολεῖς μετὰ τοῦ Φ κατὰ πᾶσαν πτῶσιν
καὶ γένος . . . καὶ Ἀλκμάν δὲ συνεχῶς Αἰολίζων φησί·

τὰ Φὰ κάδεα³

¹ νηλεῆς *B*: mss ἀνηλῆς ² Ε (perh. ταυσία): mss
παλλακίω, πολλακίω ³ Φὰ *B*: mss εα

ALCMAN

142

Cramer *Inedita* (Oxford): But if they begin with ε the change from η to long α does not take place, for instance ξλατος ἵππηλατος; compare Alcman:

Thin is the thread and pitiless the necessity;¹
for νηλεής, 'pitiless,' is derived from ἐλεεινή, 'pitiable.'

143

Athenaeus *Doctors at Dinner* [on the musical instrument called *magaulis*]: And Alcman, too, says:

to lay aside the lute

144

Etymologicum Magnum: αῦσιος, 'idle, useless': Ibucus uses this form . . . but Alcman ταῦσιος; compare:

I will lie an idle ball.²

Book VI³

145

Apollonius *Pronouns*: The Aeolians use the digamma-forms in every case and gender . . . and Alcman is regularly Aeolic in:

his own troubles

¹ thread *B*; 'one of the Fates was Ἀτραπώ' Sch. *Od.* 7, 197'
² i. e. thrown down and not played with ³ the contents
of this Book being unknown, I have put into it all the
remaining fragments of a personal type

LYRA GRAECA

146

Sch. Aristid. ὑπὲρ τῶν Τεττάρων 3. 490 δὲ Κρῆς δὴ τὸν πόντον παροιμίᾳ ἐπὶ τῶν εἰδότων μὲν προσποιουμένων δ' ἀγνοεῖν· ἀντὶ τοῦ νησιώτης ἀγνοεῖ τὴν θάλατταν . . . λέγεται δὲ ἡ παροιμία καὶ οὕτως· δικελὸς τὴν θαλάτταν . . . Ἀλκμὰν δ' δι λυρικὸς μέμνηται τῆς παροιμίας.

147

E.M. 22. 23 ἄξω . . . δὲ Ἡρωδιανὸς ἐν τῷ περὶ Παθῶν λέγει δτι παράγωγόν ἐστιν ἀπὸ τοῦ ἄγος ἀγίζω καὶ κατὰ συγκοπὴν ἄξω . . . πόθεν δὲ δῆλον; ἐκ τοῦ τὸν Ἀλκμᾶνα εἰπεῖν

ἀγίσδεο

ἀντὶ τοῦ ἄξεο.

148

Hesych.

βλήρῳ

δέλεαρ· τὸ δὲ αὐτὸν καὶ αἴθμα.¹ παρὰ Ἀλκμᾶνι² ἡ λέξις.

149

E.M. 228. 25 γεργύρα· δὲ ὑπόνομος, κυρίως δι' οὖν τὰ ὕδατα φέρεται τὰ ὅμβρια . . . ζήτει εἰς τὰ γέργυρα· δὲ Ἀλκμὰν διὰ τοῦ ε-

γεργύρα³

φησί.

150

Bek. An. 2. 949 τὸ

δοάν

παρ' Ἀλκμᾶνι Δωρικῶς ὀξύνεται, γεγονὸς οὕτω· δήν, δάν, δοάν.

¹ Schmidt, cf. Hesych. αἴθμα· δέλεαρ: mss δσθμα ² Mein: mss Ἀλκμαίωνι ³ mss γέργυρα

ALCMAN

146

Scholiast on Aristides *On behalf of the Four Great Athenians*: The Cretan and the sea: Proverbial of those who know but pretend they do not; it means 'the islander does not know the sea' . . . The proverb also has this form: 'The Sicilian and the sea' . . . It is mentioned by the lyric poet Alcman.¹

147

Etymologicum Magnum: ἄξω . . . Herodian in his treatise *On Inflexions* declares that it is derived from ἄγνοια, 'guilt or expiation,'—ἄγλω by syncope ἄξω . . . and why he says so, is clear from Alcman's use of ἄγλισθεο for ἄξεο

stand thou in awe

148

Hesychius *Glossary*: βλήρη·

bait;

and another word for it is αἴθμα; the word occurs in Alcman.

149

Etymologicum Magnum: γεργύρα:

underground;

properly that which carries off rainwater; see the note on γόργυρα; but Alcman uses the ε-form, γέργύρα.²

150

Bekker *Inedita*: The word δοάν,
for a long while,

in Alcman has an acute accent on the last syllable, arriving at this form thus: δῆν, δάν, δοάν.³

¹ cf. Strab. 10. 481, *Paroem.* 1. 131 (where, however, *Alcaeus* is quoted as mentioning the proverb) ² cf. Bek. *An.* 1. 233. 27 ³ cf. Jo. Alex. 42, Bek. *An.* 2. 570

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LYRA GRAECA

151

E.M. Vet. 136 τὸ δὲ

ζάτραφα

παρὰ Ἀλκμᾶνι κανονιστέον κατὰ μετακλασμὸν ἀπὸ τοῦ ζάτροφου.

152

E.M. 420. 28 ἡδυμος . . . τὸ δὲ ὑπερθετικὸν
ἀδυμέστατον¹

Ἀλκμὰν ἔφη.

153

Eust. Od. 1892. 44 ἔτι ἴστεον καὶ δτι τὸ εἰρημένον ἦν ἐπὶ²
τρίτου ἑνικοῦ προσώπου δ Ἀλκμὰν

ἢς

λέγει μετειλημένον τοῦ ν εἰς σ Δωρικᾶς.

154

Cram. A.O. 1. 190. 20

ἢτι

δὲ λέγει Ἀλκμὰν ἀντὶ τοῦ ἡσίν.

155

Eust Il. 756. 30 . . . ἀντιθέσει τοῦ ν εἰς λ, φ ἀντιστοιχοῦσι
Δωριεῖς ἐν τῷ φίλτατος φίντατος . . . κέλετο

κέντο

παρὰ Ἀλκμᾶνι.

¹ πᾶς ἡδυμέστατον

130

ALCMAN

151

Old Etymologicum Magnum: The form ζάτραφα¹
well-fed

in Alcman is to be classed as a metaplasms of ζάτροφον.

152

Etymologicum Magnum: ἡδυμος, ‘pleasant’; . . . Alcman uses the superlative ἀδυμέστατον,

pleasantest

153

Eustathius on the *Odyssey*: It should be understood, too, that the third person singular ήν takes the form ήσ,

he was,

in Alcman, by the Doric change of ν to σ.²

154

Cramer *Inedita (Oxford)*: Alcman uses the form ήτι,
saith,

instead of ήσι.

155

Eustathius on the *Iliad*: . . . by the change of ν to λ, a substitution which the Dorians make in saying φίντατος for φίλτατος ‘dearest’; . . . κέντρο for κέλετο,

he prayed,

in Alcman.

¹ apparently acc. sing.

² cf. Fav. 234

LYRA GRAECA

156

Ath. 3. 81 d

Κυδωνίων μήλων
μνημονεύει Στησίχορος . . . καὶ Ἀλκμάν.

157

Sch. Od. 23. 76 [μάστακα]. δ δὲ Ἀλκμὰν καὶ τὰς γνάθους
μάστακας

φησὶ παρὰ τὸ μασᾶσθαι.

158

Sch. Il. 17. 40 τὰ γὰρ εἰς τις λήγοντα θηλυκὰ δισύλλαβα, μὴ
ὅντα ἐπιθετικά, παραληγόμενα δὲ τῷ οὗτοι μόνῳ ή σὺν ἐτέρῳ
φωνήεντι, δξύνεσθαι θέλει, κοιτίς, . . .

οὐτίς

τὸ ζῷον παρ' Ἀλκμᾶνι.

159

E.M. Vet. πείρατα· πέρατα, καὶ παρ' Ἀλκμᾶνι
πέραστα·
<περὶ> Παθῶν.¹

160

Sch. Il. 12. 137 [αᾶς]. ίσως δὲ βεβαρυτόνηται, ἐπεὶ καὶ τὸ
ναῦος ἐβαρύνετο . . . καὶ τὸ

φαῦος²

παρ' Ἀλκμᾶνι.

¹ Reitz. cf. 128, 133: perh. A. said πέρρατα
ψαῦος

² E: mss

ALCMAN

156

Athenaeus *Doctors at Dinner*:

Cydonian apples

or quinces are mentioned by Stesichorus . . . and Alcman.

157

Scholiast on the *Odyssey*: Alcman calls the
jaws

μδστρακες, from *μασδωμαι* 'to chew.'

158

Scholiast on the *Iliad*: Feminine dissyllables ending in *-τις*,
which are not epithets and of which the penultimate syllable
contains *o* either simple or in a diphthong, have the acute
accent on the last syllable, for instance *κοιτίς*, . . . and
outis,

the animal, in Alcman.¹

159

Old Etymologicum Magnum : *περπατα* :
ends,

and in Alcman in the form *πέπατα*. (*On Inflexions*).

160

Scholiast on the *Iliad*: *αβας*: perhaps it has been cir-
cumflexed on the first like *ναύος* for *ναδς* 'temple,' . . . and
φαῦος for *φδος*,

light,

in Alcman.

¹ cf. Arc. 35. 3

LYRA GRAECA

161

Sch. Luc. *Anach.* 32

γέρρον

... Ἀλκμὰν δὲ ἐπὶ τῶν οἰστῶν τέθεικε τὴν λέξιν.

162

E.M. *Vet.* βάλε... δ δὲ Ἀλκμὰν τὸ ἀβάλε, οἶον·

ἀβάλε καὶ νοέοντα¹

γίνεται.

163

Hdn. μον. λέξ. 9. 31 (2. 915 Lentz) εὐρυπῶν Ἀλκμάν·
οῖσι δ' εὐρυπῶν²

164

Sch. Theocr. 5. 92 [ἀνεμώνα]... Σωσίβιος δὲ τὰς ἀνεμώνας
παρὰ Λάκωσι

φαινίδας

καλεῖσθαι φησιν.

165

Reitz. *Ind. Lect.* Rostock cod. Coislin. 394

όλκάς·

πλοῖον, <κανὸς φορτηγός,>³ καὶ παρὰ Ἀλκμάνι ἀηδῶν⁴ καὶ
Σειρήν.⁵

¹ ms. *νέοντα*

³ Hesych.

miss *εἰρήνη*

² B: mss εὐρυπῶν ἀλκμοῖς ήδε ρυπῶν

⁴ so Hesych: mss here ἀειδῶν

⁵ Voss:

ALCMAN

161

Scholiast on Lucian: $\gamma\acute{e}ppov$. . . Alcman uses the word
of

arrows

162

Old Etymologicum Magnum: $\beta\acute{a}\lambda\epsilon$ ‘would that’: . . .
Alcman uses the form $\grave{\alpha}\beta\acute{a}\lambda\epsilon$, ‘O would that,’ for instance

O would that both discreet . . .

163

Herodian *Words without Parallel* $\epsilon\nu\rho\nu\pi\hat{\omega}\nu$ ‘splay-footed’: compare Alcman

But they to whom splay-footed . . .

164

Scholiast on Theocritus [windflower]: . . . according to Sosibius the anemone or windflower is called by the Spartans
shine-bright.

165

From a manuscript quoted by Reitzenstein: $\delta\lambda\kappa\acute{a}\delta\acute{s}$: A
ship; a merchant-ship; and in Alcman
alluring

of the nightingale and the Siren.¹

¹ the word means ‘that which draws’ cf. Hesych. s.v.

ΑΡΙΟΝΟΣ

Βίος

Hdt. 1. 23 ἐτυράννευε δὲ ὁ Περίανδρος Κορίνθου. τῷ δὴ λέγουσι Κορίνθιοι—όμολογέουσι δέ σφι Λέσβιοι—ἐν τῷ βίῳ θῶμα μέγιστον παραστῆναι, Ἀρίονα τὸν Μηθυμναῖον ἐπὶ δελφῖνος ἔξενειχθέντα ἐπὶ Ταίναρον, ἐόντα κιθαρωδὸν τῶν τότε ἑόντων οὐδενὸς δέυτερον καὶ διθύραμβον πρῶτον ἀνθρώπων τῶν ἡμεῖς ἴδμεν ποιήσαντά τε καὶ ὄνομάσαντα καὶ διδάξαντα ἐν Κορίνθῳ. τοῦτον τὸν Ἀρίονα λέγουσι τὸν πολλὸν τοῦ χρόνου διατρίβοντα παρὰ Περιάνδρῳ, ἐπιθυμῆσαι πλῶσαι ἐς Ἰταλίην τε καὶ Σικελίην· ἐργασάμενον δὲ χρήματα μεγάλα θελῆσαι ὅπίσω ἐς Κόρινθον ἀπικέσθαι· ὄρμᾶσθαι μέν νυν ἐκ Τάραντος, πιστεύοντα δὲ οὐδαμοῖσι μᾶλλον ἡ Κορινθίοισι μίσθωσασθαι πλοῖον ἀνδρῶν Κορινθίων· τοὺς δὲ ἐν τῷ πελάγει ἐπιβουλεύειν τὸν Ἀρίονα ἐκβαλόντας ἔχειν τὰ χρήματα . . . τὸν δὲ ἐνδύντα τε πᾶσαν τὴν σκευὴν καὶ λαβόντα τὴν κιθάρην, στάντα ἐν τοῖσι ἐδωλίοισι διεξελθεῖν νόμον τὸν ὅρθιον· τελευτῶντος δὲ τοῦ νόμου ρῦψαι μιν ἐς τὴν θάλασσαν ἐωυτὸν ὡς εἶχε σὺν τῇ σκευῇ πάσῃ· καὶ τοὺς μὲν ἀποπλέειν ἐς Κόρινθον· τὸν δὲ δελφῖνα λέγουσι ὑπολαβόντα ἔξενεῖκαι ἐπὶ Ταίναρον . . . καὶ Ἀρίονός ἐστι ἀνάθημα χάλκεον οὐ μέγα ἐπὶ Ταινάρῳ, ἐπὶ δελφῖνος ἐπεὼν ἀνθρωπος.

ARION

LIFE

Herodotus *Histories*: Periander was despot of Corinth. During his lifetime, according to the Corinthians—and indeed the Lesbians—a very marvellous thing took place, namely the rescue of Arion of Methymna from the sea at Taenarum by a dolphin. This Arion was the finest singer to the lyre then known, and is the first recorded composer of dithyrambs, which he named and trained Corinthian choirs to perform. It seems that he spent most of his life at the court of Periander; but one day conceiving a desire to visit Italy and Sicily, he did so, and some time afterwards, having made large sums of money there, determined to return to Corinth. Accordingly he set sail from Tarentum, chartering a vessel manned by Corinthians, a people whom he thought, of all men, he could trust. But when they reached the open sea the crew conspired to secure his money by throwing him overboard. . . . Putting on all his harper's dress and grasping his lyre, he took his stand in the stern-sheets, and went through the Orthian or High-pitched Nome from beginning to end. Then he threw himself just as he was, dress and all, into the sea. The crew continued their voyage to Corinth; but meanwhile a dolphin, it seems, took Arion upon his back and carried him ashore at Taenarum. . . . There is a small bronze votive-offering of Arion on the promontory of Taenarum, consisting of a man upon a dolphin's back.

LYRA GRAECA

Procl. *Chrest.* ap. Phot. *Bibl.* p. 320 Bek. εύρεθηναι δὲ τὸν διθύραμβον Πίνδαρος ἐν Κορίνθῳ λέγει· τὸν δὲ ἀρξάμενον τῆς ωδῆς Ἀριστοκλῆς¹ Ἀρίονά φησιν εἶναι, δις πρῶτος τὸν κύκλιον ἔγαγε χορόν.

Euseb. *Oι. 40. 4* Ἀρίων ἐγνωρίζετο Μηθυμναῖος· οὗτος ἐπὶ δελφῖνος εἰς Ταίναρον διεσώθη.

Sch. Ar. *Av. 1403* [κυκλιοδιδάσκαλον]. Ἀντίπατρος καὶ Εὐφρόνιος . . . φασὶ τοὺς κυκλίους χοροὺς στῆσαι πρῶτον Λασόν . . . οἱ δὲ ἀρχαίστεροι, Ἐλλάνικος καὶ Δικαίαρχος, Ἀρίονα τὸν Μηθυμναῖον, Δικαίαρχος μὲν ἐν τῷ Περὶ Μουσικῶν Ἀγώνων, Ἐλλάνικος δὲ ἐν τοῖς Καρνεονίκαις.²

Suid. Ἀρίων· Μηθυμναῖος, λυρικός, Κυκλέως νιός, γέγονε κατὰ τὴν λῃ' Ὀλυμπιάδα. τινὲς δὲ καὶ μαθητὴν Ἀλκμᾶνος ιστόρησαν αὐτὸν. ἔγραψε δὲ ἄσματα, προοίμια εἰς ἔπη β'. λέγεται καὶ τραγικοῦ τρόπου εύρετής γενέσθαι, καὶ πρῶτος χορὸν στῆσαι, καὶ διθύραμβον ἀσαι καὶ ὄνομάσαι τὸ ἀδόμενον ὑπὸ τοῦ χοροῦ, καὶ Σατύρους εἰσενεγκεῖν ἔμμετρα λέγοντας.

Vide Luc. *D.M.* 8, Strab. 13. 618, Paus. 3. 25. 7; Ael. *N.A.* 12. 45 quotes the hymn of thanks to

¹ mss Ἀριστοτέλης

² mss Κραναῖκοις

LIFE OF ARION

Proclus *Chrestomathy*: According to Pindar the dithyramb was invented at Corinth, and we are told by Aristocles that the originator of this song was Arion, the first trainer of the cyclic or circular chorus.

Eusebius *Chronicle*: Fourth year of the 40th Olympiad (B.C. 617): Flourished Arion of Methymna, who was rescued by a dolphin off Taenarum.

Scholiast on Aristophanes [cyclic-chorus-trainer]: Antipater and Euphronius . . . declare that the cyclic or circular choruses were first assembled by Lasus. . . . The earlier authorities, however, namely Hellanicus and Dicaearchus, ascribe their origin to Arion of Methymna, the former in his *List of Carnean Victors* and the latter in his *Treatise on the Musical Contests*.

Suidas *Lexicon*: Arion: Of Methymna, lyric poet, son of Cycleus, flourished in the 38th Olympiad (B.C. 628-625). According to some authorities he was a pupil of Alcman. He composed songs, namely two Books of Preludes to Epic poems. He is also said to have been the inventor of the tragic style, and to have been the first to assemble a chorus, to sing a dithyramb, to give that name to the song of the chorus, and to introduce Satyrs speaking in metre.

Poseidon ascribed to Arion; this hymn being of much later date will be found in vol. iii; for other refs. see Pauly-Wiss. *Real-Encycl.*

ΣΑΠΦΟΤΣ

Βίος

Stob. Fl. 29. 58 Αἰλιανοῦ· Σόλων ὁ Ἀθηναῖος
Ἐξηκεστίδου παρὰ πότον τοῦ ἀδελφιδοῦ αὐτοῦ
μέλος τι Σαπφοῦς ἄσαντος, ἡσθη τῷ μέλει καὶ
προσέταξε τῷ μειρακίῳ διδάξαι αὐτόν. ἐρωτήσ-
αντος δέ τινος διὰ ποίαν αἰτίαν τοῦτο ἐσπόυδακεν,
ὅδε ἔφη· "Ινα μαθὼν αὐτὸν ἀποθάνω."

Hdt. 2. 135 'Ροδῶπις δὲ ἐστὶ Αἴγυπτον ἀπίκετο
Ξάνθεω τοῦ Σαμίου κομίσαντος· ἀπικομένη δὲ
κατ' ἐργασίην ἐλύθη χρημάτων μεγάλων ὑπὸ^{τοῦ} ἀνδρὸς Μυτιληναίου Χαράξου τοῦ Σκαμαν-
δρωνύμου παιδὸς ἀδελφεοῦ δὲ Σαπφοῦς τῆς
μουσοποιοῦ. . . φιλέουσι δέ κως ἐν τῇ Ναυ-
κράτῃ ἐπαφρόδιτοι γίγνεσθαι αἱ ἑταῖραι· τοῦτο μὲν
γὰρ αὕτη τῆς πέρι λέγεται ὅδε ὁ λόγος οὗτος δῆ
τι κλεινὴ ἐγένετο ὡς καὶ πάντες οἱ "Ἐλληνες
Ροδῶπιος τὸ οὖνομα ἔξεμαθον . . . Χάραξος δὲ
ὡς λυσάμενος 'Ροδῶπιν ἀπενόστησε ἐσ Μυτιλήνην,
ἐν μέλει Σαπφῷ κατεκερτόμησέ μιν.

Ibid. 134 κατὰ "Αμασιν βασιλεύοντα ἦν ἀκμά-
ζουσα 'Ροδῶπις.

Str. 17. 808 [π. πυραμίδων]· λέγεται δὲ τῆς
έταιρας τάφος γεγονὼς ὑπὸ τῶν ἐραστῶν, ἦν
Σαπφῷ μὲν ἡ τῶν μελῶν ποιήτρια καλεῖ Δωρίχαν,
ἐρωμένην τοῦ ἀδελφοῦ αὐτῆς Χαράξου γεγονυῖαν,

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LIFE

Stobaeus *Anthology*: Aelian:—One evening over the wine, Execestides the nephew of Solon the Athenian sang a song of Sappho's which his uncle liked so much that he bade the boy teach it him, and when one of the company asked in surprise 'What for?' he replied 'I want to learn it and die.'

Herodotus, *Histories*: Rhodopis was brought to ply her trade in Egypt by Xanthes of Samos, from whom she was bought at a great price and given her freedom by a Mytilenaean named Charaxus, the son of Scamandronymus and brother of the poetess Sappho. . . . It seems that the courtesans of Naukratis are particularly attractive. At any rate the one of whom we are speaking became so famous as to be a household word throughout the Greek world. . . . When Charaxus returned to Mytilene after setting Rhodopis free, Sappho soundly rated him in a poem.

The Same: Rhodopis flourished in the reign of King Amasis.

Strabo *Geography* [the Pyramids]: There is a story that this one was built by her lovers as the tomb of the courtesan who is sometimes called Rhodopis but is known as Doricha to the lyric poetess Sappho, whose brother Charaxus made her

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οίνον κατάγοντος εἰς Ναύκρατιν Λέσβιον κατ' ἐμπορίαν, ἄλλοι δ' ὀνομάζουσι Ροδῶπιν.

Ath. 10. 424 e φύνοχόσιν τε παρὰ τοῖς ἀρχαίοις οἱ εὐγενέστατοι παῖδες . . . Σαπφώ τε ἡ καλὴ πολλαχοῦ Λάριχον τὸν ἀδελφὸν ἐπαινεῖ ὡς οἴνοχοοῦντα ἐν τῷ πρυτανείῳ τοῖς Μυτιληναίοις.

Str. 13. 617 [π. Μυτιλήνης]. συνήκμασε δὲ τούτοις (Πιττακῷ καὶ Ἀλκαίῳ) καὶ ἡ Σαπφώ, θαυμαστόν τι χρῆμα· οὐ γὰρ ἵσμεν ἐν τῷ τοσούτῳ χρόνῳ τῷ μνημονευομένῳ φανεῖσάν τινα γυναικα ἐνάμιλλον οὐδὲ κατὰ μικρὸν ἐκείνῃ ποιήσεως χάριν.

Ibid. 618 [π. Ἐρέσου]. ἐξ Ἐρέσου δ'. ἡσαν Θεόφραστός τε καὶ Φανίας οἱ ἐκ τῶν περιπάτων φιλόσοφοι.

Sch. Plat. *Phaedr.* 235 c Σαπφὼ λυρικὴ ποιήτρια, Σκαμανδρωνύμου, Μυτιληναία.

Marm. Par. 36 ἀφ' οὐ Σαπφὼ ἐκ Μυτιλήνης εἰς Σικελίαν ἐπλευσε φυγοῦσα [τὸ δέυτερον]¹ [ἔτη ΗΗΗΔΔΔΙΙΙ, ἄρχοντος Ἀθήνησιν μὲν Κριτίου τοῦ προτέρου, ἐν Συρακούσσαις δὲ τῶν γαμόρων κατεχόντων τὴν ἀρχήν.

Euseb. Ol. 45. 2² Sappho et Alcaeus poetae clari habentur.

¹ E, cf. Sch. Berl.-Aberd. Alcaeus C.R. 1917. 33 ² some mss 45. 1

¹ cf. Suid. Αἴσωπος, Phot. Lex. Ροδώπιδος ἀνάθημα, Ov. I 42

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his mistress on one of his visits to Naucratis with a cargo of Lesbian wine.¹

Athenaeus *Doctors at Dinner*: It was the custom among the ancients for the boys of noblest birth to pour out the wine. . . . The beautiful Sappho often sings the praises of her brother Larichus as serving the wine in the town-hall of Mytilene.²

Strabo *Geography* [on Mytilene]: Contemporary with Pittacus and Alcaeus was Sappho—a marvel. In all the centuries since history began we know of no woman who could be said with any approach to truth to have rivalled her as a poet.

The Same [on Eresus]: This was the birthplace of Theophrastus and Phanias, the Peripatetic philosophers.³

Scholiast on Plato *Phaedrus*: Sappho: A lyric poetess, daughter of Scamandronymus; a native of Mytilene.⁴

Parian Chronicle: From the time when Sappho went from Mytilene to Sicily when banished [the second time, 334 years,] in the archonship of the earlier Critias at Athens and the rule of the Gamori or Landowners at Syracuse (B.C. 598).⁵

Eusebius *Chronicle*: Olympiad 45. 2 (B.C. 598): Flourished the poets Sappho and Alcaeus.

Ep. 15. 63, *Paroem.* App. 4. 51

¹ cf. Sch. *M.* 20. 234

² he would have mentioned S. had he believed her to have been born there ⁴ cf. Mosch. 3. 92 ⁵ the date occurs in a gap, but is prob. right; in any case it must lie betw. 605 and 591

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Hermes. ap. Ath. 598 b . . .

Λέσβιος Ἀλκαῖος δὲ πόσους ἀνεδέξατο κώμους
 Σαπφοῦς φορμίζων ἴμερόεντα πόθον
 γινώσκεις. ὁ δὲ ἀοιδὸς ἀηδόνος ἡράσαθ' ὕμνων
 Τῆιον ἀλγύνων ἄνδρα πολυφραδίη . . .

Ath. 599 c ἐν τούτοις ὁ Ἐρμησιάναξ σφάλλεται συγχρονεῦν οἰόμενος Σαπφὼ καὶ Ἀνακρέοντα, τὸν μὲν κατὰ Κῦρον καὶ Πολυκράτην γενόμενον, τὴν δὲ κατ' Ἀλυάττην τὸν Κροίσου πατέρα.

Ov. Ep. 15. 61 [Sappho Phaoni]

Sex mihi natales ierant, cum lecta parentis
 ante diem lacrimas ossa bibere meas.

Sch. Pind: εἰς τοὺς Ἔννέα Λυρικούς.

Ἐννέα τῶν πρώτων λυρικῶν πάτρην γενεήν τε
 μάνθανε, καὶ πατέρας καὶ διάλεκτον ἄθρει.
 ὡν Μυτιληναῖος μὲν ἔην γεραρώτερος ἄλλων
 Ἀλκαῖος πρότερος ἡχικὸς Αἰολίδης.
 ἡ δὲ ἐπὶ τῷ ἔννην πάτρην φωνήν τε δαεῖσα
 Σαπφὼ Κληῆδος καὶ πατρὸς Εὔρυγύου . . .

Suid. Σαπφὼ (α'). Σίμωνος· οἱ δὲ Εύνομίνον·¹
 οἱ δὲ Εύρυγύου·² οἱ δὲ Ἐκρύτου· οἱ δὲ Σήμου· οἱ
 δὲ Σκάμωνος·³ οἱ δὲ Εὐάρχου·⁴ οἱ δὲ Σκαμ-
 ανδρωνύμους· μητρὸς δὲ Κλειδός· Λεσβία ἔξ
 Ἐρέσου,⁵ λυρική· γεγονυῖα κατὰ τὴν μβ' Ολυμ-
 πίαδα, ὅτε καὶ Ἀλκαῖος ἦν καὶ Στησίχορος καὶ
 Πιττακός. ἥσαν δὲ αὐτῇ ἀδελφὸι τρεῖς Λάριχος,

¹ mss also Εύμήνον ² mss Ἡεριγύου but Eud. Εύρυγύου
³ mss Κάμωνος ⁴ mss Ἐτάρχου ⁵ mss and Str. 13. 618
 'Ερέσου but coins have σ

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Hermesianax quoted by Athenaeus *Doctors at Dinner*: . . . And Lesbian Alcaeus, thou knowest in how many a serenade he thrummed out his delightful love of Sappho; the poet loved that nightingale of hymns and vexed the man of Teos with his eloquence.¹

Athenaeus [on the Same]: In these lines Hermesianax is wrong in making Sappho contemporary with Anacreon. She belongs to the time of Alyattes father of Croesus, whereas he is coeval with Cyrus and Polycrates.

Ovid *Letters of the Heroines* [Sappho to Phaon]: I was but six years old when the bones of a parent received the too-early drink-offering of my tears.

Preserved by the Scholiast on Pindar: On the Nine Lyric Poets: Now shall you learn the birthplace and lineage of the great lyric poets, and behold both their fathers and their language. First was Alcaeus of Mytilene, the most honoured [or eldest] of them all, a resonant son of Aeolus; and next to him one of the same city and speech, Sappho daughter of Eurygyrus and Cleis . . .

Suidas *Lexicon*: Sappho (*1st notice*): Daughter of Simon or of Eunominus, or of Eurygyrus,² or of Ecrytus, or of Semus, or of Scamon,³ or of Euarchus, or of Scamandronymus; mother's name Cleis. A Lesbian of Eresus,⁴ a lyric poetess; flourished in the 42nd Olympiad (B.C. 612-609) along with Alcaeus, Stesichorus, and Pittacus. She had three brothers,

¹ cf. Ov. *Ep.* 15. 29 ² the exact form of the name is doubtful; cf. *'Epiγyros* son of Larichus of Mytilene, *temp.* Alexander, Diod. 17. 27 ³ abbrev. of Scamandronymus

⁴ perh. wrong, see above

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Χάραξος, Εύρυγυος.¹ ἐγαμήθη δὲ Κερκώλᾳ² ἀνδρὶ πλουσιωτάτῳ, ὄρμωμένῳ ἀπὸ Ἀνδρου καὶ θυγατέρᾳ ἐποίησατο ἐξ αὐτοῦ ἡ Κλεὶς ὠνομάσθη. ἔταιραι δὲ αὐτῆς καὶ φίλαι γεγόνασι τρεῖς, Ἀτθίς, Τελεσίππα, Μεγάρα· πρὸς ἄς καὶ διαβολὴν ἔσχεν αἰσχρᾶς φιλίας. μαθήτριαι δὲ αὐτῆς Ἀναγόρα³ Μιλησία, Γογγύλα Κολοφωνία, Εύνείκα Σαλαμίνια. ἔγραψε δὲ μελῶν λυρικῶν βιβλία θ'. καὶ πρώτη πλῆκτρον εὗρεν. ἔγραψε δὲ καὶ ἐπιγράμματα καὶ ἴαμβους καὶ μονωδίας.

Suid. Σαπφὼ (β'). Λεσβία ἐκ Μυτιλήνης, ψ' λτρια. αὕτη δὶ' ἔρωτα Φάώνος τοῦ Μυτιληναίου ἐκ τοῦ Λευκάτου κατεπόντισεν ἑαυτήν. τινὲς δὲ καὶ ταύτης εἶναι λυρικὴν ἀνέγραψαν ποίησιν.

Ael. V.H. 12. 19 τὴν ποιήτριαν Σαπφὼ τὴν Σκαμανδρωνύμου θυγατέρᾳ ταύτην καὶ Πλάτων ὁ Ἀρίστωνος σοφὴν ἀναγράφει· πυνθάνομαι δὲ δότι καὶ ἐτέρα ἐν τῇ Λέσβῳ ἐγένετο Σαπφώ, ἔταιρα οὐ ποιήτρια.

Ath. 13. 571 d καλοῦσι γοῦν καὶ αἱ ἐλεύθεραι γυναικες ἔτι καὶ νῦν καὶ αἱ παρθένοι τὰς συνήθεις καὶ φίλας ἔταιρας, ώς ἡ Σαπφώ . . .

Ov. Trist. 2. 365

Lesbia quid docuit Sappho nisi amare puellas?
tuta tamen Sappho . . .

¹ mss Εύρυγίου

² mss also Κερκύλᾳ

³ Ἀνακτορία?

¹ or plied as a trader between A. (an Ionian city) and Lesbos? ² cf. Ov. Ep. 15. 70, 120 ³ Anactoria?
⁴ 'quill' prob. a mistake for pectis, a kind of lyre, cf. Ath. 14. 635 e (below) ⁶ this must come from another source,

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Larichus, Charaxus, Eurygyrus. She was married to a very rich man called Cercōlas [or Cercylas] who came from Andros,¹ and had by him a daughter named Cleis.² She had three companions or friends, Atthis, Telesippa, and Megara, to whom she was slanderously declared to be bound by an impure affection. Her pupils or disciples were Anagora³ of Miletus, Gongyla of Colophon, Euneica of Salamis. She wrote nine Books of Lyric Poems, and was the inventor of the quill for striking the lyre.⁴ [She wrote also 'inscriptions,' iambic verse, and monodies.]⁵

Suidas *Lexicon* : Sappho (*2nd notice*) : A Lesbian of Mytilene, a lyre-player. She threw herself from the Leucadian Cliff for love of Phaon the Mytilenaean. Some authorities say that she too was a lyric poetess.

Aelian *Historical Miscellanies* [in the next article to that on Phaon⁶]: The poetess Sappho daughter of Scamandronymus : Even Plato son of Ariston calls her wise.⁷ I understand that there was another Sappho in Lesbos, a courtesan, not a poetess.

Athenaeus *Doctors at Dinner*: Freeborn women to this day, and girls, call their intimates and friends *hetaerae* or companions [the usual word for courtesan], as Sappho does in this passage (*fr. 12*).

Ovid *Songs of Sadness*: What lore did Sappho teach but how to love maidens?⁸ Yet Sappho was safe . . .

as the term 'monodies' would cover most of the contents of her nine Books ⁶ n.b. he gives no other hint of a connexion between the two ⁷ the Greek means 'good at one's art or trade' ⁸ or teach her maidens but how to love

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Sen. *Ep.* 88 quattuor milia librorum Didymus grammaticus scripsit. misererer si tam multa supervacua legisset. in his libris de patria Homeri quaeritur, in his de Aeneae matre vera, in his libidinosior Anacreon an ebriosior vixerit, in his an Sappho publica fuerit, et alia quae erant dediscenda si scires; i nunc et longam esse vitam nega.

Ath. 13. 596 b ἐνδόξους δὲ ἑταίρας καὶ ἐπὶ κάλλει διαφερούσας ἥνεγκεν καὶ ἡ Ναύκρατις. Δωρίχαν τε, ἦν ἡ καλὴ Σαπφὼ ἐρωμένην γενομένην Χαράξου τοῦ ἀδελφοῦ αὐτῆς κατ' ἐμπορίαν εἰς τὴν Ναύκρατιν ἀπαίροντος διὰ τῆς ποιήσεως διαβάλλει ώς πολλὰ τοῦ Χαράξου νοσφισαμένην. ‘Ηρόδοτος δ’ αὐτὴν ‘Ροδῶπιν καλεῖ,¹ ἀγνοῶν ὅτι ἔτέρα τῆς Δωρίχης ἐστὶν αὕτη, ἡ καὶ τοὺς περιβοήτους ὄβελίσκους ἀναθεῖσα ἐν Δελφοῖς, ὡν μέμνηται Κρατῶν διὰ τούτων . . . εἰς δὲ τὴν Δωρίχαν τόδ’ ἐποίησε τούπιγραμμα Ποσείδιππος, καίτοι καὶ ἐν τῇ Αἰσωπείᾳ² πολλάκις αὐτῆς μνημονεύσας. ἐστὶ δὲ τόδε·

Δωρίχα, ὁστέα μὲν σ’ ἀπάλης κόσμησ’ ἀπόδεσμα³
 χαίτης ἡ τε μύρων ἔκπνοος ἀμπεχόνη
 ἢ ποτε τὸν χαρίεντα περιστείλασα⁴ Χάραξον
 σύγχρους ὄρθρινων ἥψατο κισσυβίων.
 Σαπφώ⁵ δὲ μένουσι φίλης ἔτι καὶ μενέουσιν
 ὡδῆς αἱ λευκαὶ φθεγγόμεναι σελίδες·
 οὖνομα σὸν μακάριστον, δὲ Ναύκρατις ὡδε φυλάξει
 ἐστ’ ἀνίη Νείλου ναῦς ἔφαλος τενάγη.⁶

¹ cf. Str. 17. 808 ² Wil : mss Αἰθιοπίᾳ ³ E, cf. ἀπόδεσμος, δέσμα and for rhythm A.P. 12. 98. 1: mss ἀπαλὰ (taking δέσμα for plur.) κοιμήσατο δέσμῶν (gen. due to ἀτδ)
⁴ E: mss pres. ⁵ mss Σαπφώαι ⁶ mss εσταν εἴη and γεγανη

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Seneca *Letters to Lucilius*: The grammarian Didymus wrote four thousand books. I should pity him if he had merely read so many useless works. The list includes treatises in which he discusses the birthplace of Homer, the true mother of Aeneas, whether Anacreon was more of a rake than a sot, whether Sappho was a prostitute, and other questions the answers to which you ought to forget if you knew them. And then people complain that life is short.¹

Athenaeus *Doctors at Dinner*: Naucratis too was the home of some famous and extremely beautiful courtesans. Doricha, who became the mistress of Sappho's brother Charaxus when his business took him to Naucratis, is trounced by his sister in a poem for having fleeced him.² But Herodotus calls her Rhodopis,³ not understanding that Doricha is not the same as the woman who dedicated at Delphi the famous spits mentioned by Cratinus . . .⁴ The following epigram was written on Doricha by Poseidippus, who speaks of her many times in the *Aesopeia*: 'Tis but your bones they adorn now, Doricha, that band for your dainty hair, that spice-breathing mantle you wrapped the fair Charaxus in, to lie breast to breast with you till 'twas time for the morning cup; yet the white speaking pages of Sappho's dear song abides and ever will. Happy your name, which Naucratis thus will keep for her own so long as sea-going ship sails up the shallows of the Nile.⁵ Moreover there was a certain

¹ cf. Mart. 7. 69, 10. 35, Apul. *Apol.* 413, Ov. *A.A.* 3. 331, *Rem.* 761 ² cf. Ov. *Ep.* 15. 63, 117 ³ cf. Str. 17. 808 ⁴ quotation lost ⁵ i. e. steers its way among the lagoons; N. was 30 miles from the sea

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καὶ Ἀρχεδίκη δ' ἦν τις ἐκ τῆς Ναυκράτεως καὶ
αὐτὴ ἔταιρα καλή . . . καὶ ἡ ἐξ Ἐρέσου δὲ τῆς
<ἔτέρας Σαπφοῦς ὁμώνυμος> ἔταιρα¹ τοῦ καλοῦ
Φάωνος ἐρασθεῖσα περιβόητος ἦν, ὡς φησι
Νύμφις² ἐν Περίπλῳ Ἀσίας.

Str. 10. 452 [π. Λευκάδος]. ἔχει δὲ τὸ τοῦ
Λευκάτα Ἀπόλλωνος ἱερὸν καὶ τὸ ἄλμα τὸ τοὺς
ἔρωτας παύειν πεπιστευμένον, ‘Οὐ δὴ λέγεται
πρώτη Σαπφώ, ὡς φησιν ὁ Μένανδρος,

τὸν ὑπέρκομπον θηρῶσα Φάων'
οἰστρῶντι πόθῳ ρῆψαι πέτρας
ἀπὸ τηλεφανούς· ἀλλὰ κατ' εὐχὴν
σόν, δέσποτ' ἄναξ, εὐφημείσθω
τέμενος περὶ Λευκάδος ἀκτῆς.³

οὐ μὲν οὖν Μένανδρος πρώτην ἀλέσθαι λέγει τὴν
Σαπφώ, οἱ δ' ἔτι ἀρχαιολογικώτεροι Κέφαλόν
φασιν ἐρασθέντα Πτερέλα τὸν Δηϊονέως. ἦν δὲ
καὶ πάτριον τοῖς Λευκαδίοις κατ' ἐνιαυτὸν ἐν τῇ
θυσίᾳ τοῦ Ἀπόλλωνος ἀπὸ τῆς σκοπῆς ρίπτεισθαι
τινα τῶν ἐν αἰτίαις ὅντων ἀποτροπῆς χάριν,
ἐξαπτομένων ἐξ αὐτοῦ παντοδαπῶν πτερωτῶν⁴
καὶ ὄρνέων ἀνακουφίζειν δυναμένων τῇ πτήσει τὸ
ἄλμα, ὑποδέχεσθαι δὲ κάτω μικραῖς ἀλιάσι
κύκλῳ περιεστώτας πολλοὺς καὶ περισώζειν εἰς
δύναμιν τῶν ὄρων ἐξω τὸν ἀναληφθέντα.

Serv. Verg. Aen. 3. 279 Phaon cum esset navi-
cularius solitus a Lesbo in continentem proximos
quosque mercede transvehere Venerem mutatam
in anuis formam gratis transvexit. quapropter ab ea
donatus unguenti alabastro, cum se inditus

¹ Kaib. -E: mss τῆς ἔταιρας Σαπφώ

² Wil. Νυμφόδωρος

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Archedice of Naucratis, who was a beautiful courtesan. . . . And according to Nymphis in his *Voyage around Asia*, the courtesan of Eresus, who was a namesake of the other Sappho and lover of the fair Phaon, won great notoriety.

Strabo Geography [the Leucadian Cliff]: This rock is surmounted by the temple of Apollo Leucātes, and from it is the leap which is supposed to cure love, ‘Where Sappho first,’ to quote Menander, ‘in wild love-chase of the proud Phaon, leapt from the far-seen rock. But now in accordance with my vow shall thy precinct be praised, great Lord, by reason of the Cliff Leucadian.’¹ Though Menander thus gives priority to Sappho, greater antiquaries than he assign it to Cephalus son of Deiōneus. It was an old custom of the Leucadians, every year at the sacrifice to Apollo, as an apotropaic or averting rite, to throw from the cliff some guilty person to whom they had previously fastened all sorts of birds and other winged creatures which by their fluttering might break his fall, a large crowd waiting below in small boats to pick him up and if possible carry him off to safety beyond the frontier.

Servius on the *Aeneid*: Phaon, who was a ferryman plying for hire between Lesbos and the mainland, one day ferried over for nothing the Goddess Venus in the guise of an old woman, and received from her for the service an alabaster box of unguent

¹ cf. Hesych. Mil. Σαπφώ

³ last line and a half added by Bentley from Hesych. Λευκάδος : σόν : mss σήν ⁴ E : mss πτερῶν

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ungeret, feminas in suum amorem trahebat, in quis
fuit una quae de monte Leucate, cum potiri eius
nequiret, abiecisse se dicitur, unde nunc auctorare
se quotannis solent qui de eo monte iacentur in
pelagus.¹

Suid. Φάων· <Φάων ὑπάρχεις τῷ κάλλει καὶ
τῷ τρόπῳ> φασὶν ἐπὶ τῶν ἔρασμίων καὶ ὑπερη-
φάνων. τοῦ γὰρ Φάωνος ἔρασθῆναι φασι σὺν
πολλοῖς καὶ Σαπφώ, οὐ τὴν ποιήτριαν, ἀλλὰ
<ἄλλην> Λεσβίαν· καὶ ἀποτυγχάνουσαν ῥῆψαι
ἔαντὴν ἀπὸ τῆς Λευκάδος πέτρας.

Ath. 2. 69 d Κρατῖνος δέ φησι Φάωνος ἔρασ-
θεῖσαν τὴν Ἀφροδίτην ἐν ‘καλαῖς θριδακίναις’
αὐτὸν ἀποκρύψαι, Μαρσύας δ' ὁ νεώτερος ἐν
χλόῃ κριθῶν.

Ov. Ep. 15. 51

Nunc tibi Sicelides veniunt nova praeda puellae;
quid mihi cum Lesbo? Sicelis esse volo.

Ath. 10. 450 e ἐν δὲ Σαπφοῖ ὁ Ἀντιφάνης
αὐτὴν τὴν ποιήτριαν προβάλλουσαν ποιεῖ
γρίφους . . .:—13. 572 c Ἐφιππος ἐν Σαπφοῖ
φησιν . . .:—8. 339 c καὶ Τιμοκλῆς δ' ἐν
Σαπφοῖ φησιν . . .:—13. 599 d καὶ γὰρ
Δίφιλος ὁ κωμῳδιοποιὸς πεποίηκεν ἐν Σαπφοῖ

¹ Ael. V.H. 12. 18 adds τά γε μὴν τελευταῖα ἀπεσφάγη
μοιχεύων ἄλούς

¹ prob. basis of the plot of the *Phaon* of the comedy-writer
Plato ² Aelian adds ‘Finally he was taken in adultery and
murdered’ ³ from Apostolius Par. 2. 707 who appends a
slightly different version derived from *Epit. Palaeph. Incred.*

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the daily use of which made women fall in love with him.¹ Among those who did so was one who in her disappointment is said to have thrown herself from Mount Leucates, and from this came the custom now in vogue of hiring people once a year to throw themselves from that place into the sea.²

Suidas *Lexicon*: Phaon: <You are a Phaon both in looks and deeds>³; this proverb is used of those who are lovely and disdainful. They say that this Phaon was beloved by many women, among them Sappho, not the poetess but another Lesbian, who failing to win him threw herself from the Leucadian Cliff.

Athenaeus *Doctors at Dinner*: According to Cratinus, Aphrodite when beloved by Phaon concealed him among the 'fair wild-lettuces'; but according to the younger Marsyas the hiding-place was among the growing barley.

Ovid *Letters of the Heroines* [Sappho to Phaon]: The maidens of Sicily are now thy prey; what have I to do with Lesbos? I am fain to be a Sicilian.

Athenaeus *Doctors at Dinner*: Antiphanes in his *Sappho* makes the poetess propound riddles . . . ;—To quote the *Sappho* of Ephippus . . . ;—Compare Timocles' *Sappho* . . . ;—Diphilus, the

49 with the inconsistent addition, 'this is the P. in whose honour as her lover many a song has been written by Sappho'; cf. Phot. *Lex. Λευκάτης, Φάων*, Phot. *Bibl.* 153 (list of Leucadian Cliff leapers without mention of S.), Luc. *D. Mort.* 9. 2 (substitutes Chios for Lesbos), Ov. *Ep.* 15. 175f (confuses the 'two Sapphos'), Am. 2. 18. 34, Stat. *Silv.* 5. 3. 155 (substitutes Calchis (sic) for Leucas), Apost. *Paroem.* 17. 80, Alciph. 3. 1, Aus. *Id.* 6. 21, *Ep.* 92, Plin. *N.H.* 22. 9, Plaut. *Mil.* 1246

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δράματι Σαπφοῦς ἐραστὰς Ἀρχίλοχον καὶ Ἰππώνακτα.¹

Max. Tyr. 24 (18) ὁ τῆς Λεσβίας (ἔρως), εἴ τοι χρὴ πρεσβύτερα τοῖς νεοῖς εἰκάσαι, τί ἀν εἴη ἄλλο ἢ ἡ Σωκράτους τέχνη ἐρωτική; δοκοῦσι γάρ μοι τὴν κατὰ ταύτῳ ἑκάτερος φιλίαν, ἡ μὲν γυναικῶν, ὁ δὲ ἀρρένων ἐπιτηδεῦσαι. καὶ γὰρ πολλῶν ἔρāν ἔλεγον καὶ ὑπὸ πάντων ἀλίσκεσθαι τῶν καλῶν. ὅτι γὰρ ἐκείνῳ Ἀλκιβιάδης καὶ Χαρμίδης καὶ Φαῖδρος, τοῦτο τῇ Λεσβίᾳ Γύριννα καὶ Ἀτθις καὶ Ἀγακτορία· καὶ ὅτιπερ Σωκράτει οἱ ἀντίτεχνοι Πρόδικος καὶ Γοργίας καὶ Θρασύμαχος καὶ Πρωταγόρας, τοῦτο τῇ Σαπφοῖ Γοργὼ καὶ Ἀινδρομέδᾳ· νῦν μὲν ἐπιτιμᾶ ταύταις, νῦν δὲ ἐλέγχει καὶ εἰρωνεύεται αὐτὰ ἐκεῖνα τὰ Σωκράτους.

Ov. *Ep.* 15. 15

Nec me Pyrrhiades Methymniadesve puellae
 nec me Lesbiadum cetera turba iuvant;
 vilis Anactorie, vilis mihi candida Cydro,²
 non oculis grata est Atthis ut ante meis,
 atque aliae centum, quas hic³ sine crimine amavi;
 improbe, multarum quod fuit, unus habes.

¹ cf. Ibid. 11. 487 a
 κυδνός

² mss also *Cydno*, but see L. & S.

³ some mss *non*

¹ cf. Bek. *An.* p. 89, Poll. 7; it will be seen that the ancient testimony for connecting the poetess with the Leucadian Cliff and with Phaon is conflicting; there were many White Rocks, and her leap, which if it was more than a threat or a

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writer of comedies, in his play *Sappho* has made the poetess beloved by Archilochus and Hipponax.¹

Maximus of Tyre *Dissertations*: The love of the fair Lesbian, if it is right to argue from one age to another, was surely the same as the art of love pursued by Socrates. They both appear to me to have practised the same sort of friendship, he of males, she of females, both declaring that their beloved were many in number and that they were captivated by all beautiful persons. What Alcibiades, Charmides, and Phaedrus were to him, Gyrinna,² Atthis, and Anactoria were to her, and what his rival craftsmen, Prodicus, Gorgias, Thrasymachus and Protagoras were to Socrates, that Gorgo and Andromeda were to Sappho, who sometimes takes them to task and at others refutes them and dissembles with them exactly like Socrates.

Ovid *Letters of the Heroines* [Sappho to Phaon]: I take no pleasure in the maids of Pyrrha or Methymna nor in any of the daughters of Lesbos; Anactoria is a paltry jade, and so is the fair Cydro; my eyes see no beauty now in Atthis, or in a hundred others whom I have loved here so innocently.³ Bold man! what once belonged to many is now thine alone.

metaphor, can hardly have been fatal (cf. Max. Tyr. 18. 9 below), was apparently transferred to Leucates from one of these; the second Sappho is prob. a late invention intended to reconcile the testimony of S.'s own works with the dramatic adaptations of the popular tradition to the myth of Phaon and the Goddess (cf. Jason and Hera Ap. Rhod. 3. 68) ² cf. Suid. *Hpuvva*, Eust. *Il.* 2 p. 247 ³ or not without evil imputation

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Philostr. Vit. Ap. 1. 30 εἰσήει μὲν δὴ (οὐ Απολώνιος) παραπεμπόμενος ὑπὸ πλειόνων τουτὶ γὰρ φῶντο καὶ τῷ βασιλεῖ χαρίζεσθαι μαθόντες ὡς χαίροι ἀφιγμένῳ διῆλην δὲ ἐσ τὰ βασίλεια οὐ διέβλεψεν ἐσ οὐδὲν τῶν θαυμαζομένων, ἀλλ ὥσπερ ὁδοιπορῶν διῆει αὐτὰ, καὶ καλέσας τὸν Δάμιν "Ἡρου με" ἔφη 'πρώην, ὅτι ὄνομα ἦν τῇ Παμφύλῳ γυναικὶ ἢ δὴ Σαπφοῖ τε ὁμιλῆσαι λέγεται καὶ τοὺς ὕμνους οὓς ἐσ τὴν "Αρτεμιν τὴν Περγαίαν ἄδονσι συνθεῖναι τὸν Αἰολέων τε καὶ Παμφύλων τρόπον.' 'Ἡρόμην' ἔφη, 'τὸ δὲ ὄνομα οὐκ εἶπας.' 'Οὐκ, ὡς χρηστέ, εἶπον ἀλλ ἔξηγούμην σοι τοὺς νόμους τῶν ὕμνων καὶ τὰ ὄνόματα καὶ ὅπῃ τὰ Αἰολέων ἐσ τὸ ἀκρότατόν τε καὶ τὸ ἴδιον Παμφύλων παρῆλλαξε· πρὸς ἄλλῳ μετὰ ταῦτα ἐγενόμεθα, καὶ οὐκέτ' ἤρου με περὶ τοῦ ὄνόματος· καλεῖται τοίνυν ἡ σοφὴ αὕτη Δαμοφύλη, καὶ λέγεται τὸν Σαπφοῦς τρόπον παρθένους τε ὁμιλητρίας κτήσασθαι ποιήματά τε συνθεῖναι τὰ μὲν ἐρωτικὰ, τὰ δὲ ὕμνους. τά τοι ἐσ τὴν "Αρτεμιν καὶ παρώδηται αὐτῇ καὶ ἀπὸ τῶν Σαπφών γέσται.'

Hor. Od. 2. 13. 21 [Ille et nefasto te posuit die . . . , arbos . . .]:

Quam paene furvae regna Proserpinae
et iudicantem vidimus Aeacum
sedesque discriptas piorum et
Aeoliis fidibus querentem

Sappho puellis de popularibus
et te sonantem plenius aureo,
Alcaee, plectro . . .

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Philostratus *Life of Apollonius of Tyana*: So Apollonius entered the king's palace, accompanied by a number of people who, knowing that he had been pleased to hear of his arrival in Babylon, thought that this would gratify the king. As he passed in however, the philosopher paid no attention whatever to the wonders of the house, but walking by them as though he were travelling on the high road, called Damis to him and said: 'You asked me the other day the name of the fair Pamphylian who is said to have been associated with Sappho and to have composed the hymns they sing to Artemis of Perga in the Aeolian and Pamphylian modes.' 'So I did,' he replied; 'but received no answer.' 'No, my friend, but you received an account of the tunes of the hymns and the names they are known by, and how she changed the Aeolian peculiarities into her own noble Pamphylian. We then turned to something else, and you did not repeat your original request. Well, this clever woman's name was Damophyla, and she is said to have had girl-companions like Sappho, and to have composed love-poems and hymns just as she did. The hymns to Artemis are her adaptations of her teacher's work, deriving ultimately from Sapphic originals.'

Horace *Odes* [Ill-omened was the day of your planting, good tree . . .]: How near was I to beholding the realm of gloomy Proserpine with Aeacus holding court, how near to seeing the abodes assigned the holy dead, with Sappho singing elegies to the Aeolian string upon the girls of her city, and thee, Alcaeus, chanting with fuller note and quill of gold . . .

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Ov. *Ep.* 15. 201

Lesbides, infamem quae me fecistis amore,
desinite ad citharas turba venire meas.

Arist. *Rh.* 1398 b πάντες τοὺς σοφοὺς τιμῶσιν·
Πάριοι γοῦν Ἀρχίλοχον καίπερ βλάσφημον ὅντα
τετιμήκασι, καὶ Χῖοι Ὁμηρον οὐκ ὅντα πολίτην,
καὶ Μυτιληναῖοι Σαπφὼ καίπερ γυναῖκα οὖσαν,
καὶ Λακεδαιμόνιοι Χίλωνα τῶν γερόντων ἐποίησαν
ῆκιστα φιλόλογοι ὅντες . . .

Poll. 9. 84 Μυτιληναῖοι Σαπφὼ τῷ νομίσματι
ἐνεχαράξαντο.

Anth. Pal. 7. 14 Ἀντιπάτρου Σιδωνίου εἰς
Σαπφὼ τὴν Μυτιληναίαν τὴν λυρικήν.

Σαπφὼ τοι κεύθεις, χθὼν Αἰολί, τὰν μετὰ
Μούσαις

ἀθανάταις θνατὰν Μοῦσαν ἀειδομέναν,
ἀν Κύπρις καὶ Ἐρως συννάμ' ἔτραφον, ἀς μέτα
Πειθὼ

ἔπλεκ' ἀείζων Πιερίδων στέφανον,
Ἐλλάδι μὲν τέρψιν, σοὶ δὲ κλέος. ὡς τριέλικτον
Μοῖραι δινεῦσαι νῆμα κατ' ἥλακάτας,
πῶς οὐκ ἐκλώσασθε πανάφθιτον ήμαρ ἀοιδῷ
ἄφθιτα μησαμένᾳ δῶρ' Ἐλικωνιάδων;

Plat. *Phaedr.* 235 b ΣΩ. Τοῦτο ἐγώ σοι οὐκέτι
οἶος τ' ἔσομαι πίθεσθαι· παλαιοὶ γάρ καὶ σοφοὶ
ἄνδρες τε καὶ γυναῖκες περὶ αὐτῶν εἰρηκότες καὶ
γεγραφότες ἔξελέγξουσι με, ἐάν σοι χαριζόμενος
συγχωρῶ.—ΦΑΙ. Τίνες οὗτοι; καὶ ποῦ σὺ βελτίω

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Ovid *Letters of the Heroines* [Sappho to Phaon]: Daughters of Lesbos, whose love has made me of ill-report, throng ye no more to hear my lyre.

Aristotle *Rhetoric*: . . . The wise are honoured universally. The Parians have honoured Archilochus despite his slanderous tongue, the Chians Homer though he was not of their city, and the Mytilenaeans Sappho for all she was a woman;¹ while the Spartans, who have no love for learning, elected Chilon of their senate . . .²

Pollux *Vocabulary*: The Mytilenaeans engraved Sappho on their coinage.³

Palatine Anthology: Antipater of Sidon on Sappho the lyric poetess of Mytilene: That which thou coverest, Aeolian soil, is Sappho,⁴ one that is sung for a mortal Muse among Muses immortal, one that was reared by Cypris and by Eros too, one that helped Persuasion weave the everlasting garland of the Pierian Maids, a delight unto Greece, a glory unto thee. O ye Fates that twirl the three-ply thread from the distaff, why span ye not a never-dying day for the songstress who devised the deathless gifts of the Daughters of Helicon?

Plato *Phaedrus*: SOCRATES: I cannot go so far with you as that. There are wise ancients, both men and women, whose sayings or writings will refute me if I allow you to persuade me of it.—PHAEDRUS: Who may these be? and where have they given you

¹ n.b. he does not say ‘an *evil* woman’ ² cf. Aristid. 12. 85 ³ where she may still be seen, as also on that of Eresus; in both cases the coins are of Imperial times
* Antipater (c. 120 B.C.) evidently believed that S. died in Lesbos; cf. Max. Tyr. 18. 9 below

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τούτων ἀκήκοας ;—ΣΩ. Νῦν μὲν οὗτως οὐκ ἔχω εἰπεῖν· δῆλον δὲ ὅτι τινῶν ἀκήκοα, ἢ που Σαπφοῦς τῆς καλῆς ἡ Ἀνακρέοντος τοῦ σοφοῦ ἡ καὶ συγγραφέων· τινῶν.

Max. Tyr. 24 (18). 7 . . . Σαπφοῦς τῆς καλῆς—οὗτω γὰρ αὐτὴν ὄνομάζων χαίρει (ό Σωκράτης) διὰ τὴν ὥραν τῶν μελῶν, καίτοι μικρὰν οὖσαν καὶ μέλαιναν.

Ov. Ep. 15. 31

Si mihi difficilis formam natura negavit,
ingenio formae damna rependo meae :
nec me despicias, si sim tibi corpore parva
mensuramque brevis nominis ipsa feram¹ ;
sum brevis, at nomen quod terras impletat omnes
est mihi ; mensuram nominis ipsa fero.
candida si non sum, placuit Cepheia Perseo
Andromede, patriae fusca colore suae ;
et variis albae iunguntur saepe columbae,
et niger a viridi turtur amatitur ave.

Luc. Imag. 18 [π. τὴν σοφίας καὶ συνέσεως εἰκόνα]. δεύτερον δὲ καὶ τρίτον παράδειγμα Θεανώ τε ἐκείνη καὶ ἡ Λεσβία μελοποιὸς καὶ Διοτίμα ἐπὶ ταύταις, ἡ μὲν τὸ μεγαλόνουν ἡ Θεανώ συμβαλλομένη εἰς τὴν γραφήν, ἡ Σαπφὼ δὲ τὸ γλαφυρὸν τῆς προαιρέσεως . . .

Sch. ad loc. ὅσον εἰς σῶμα εἰδεχθεστάτη <ἢ> Σαπφὼ, μικρά τε καὶ μέλαινα ὄρωμένη, καὶ τί γὰρ ἄλλο ἡ ἀηδῶν ἀμόρφοις τοῖς πτίλοις ἐπὶ σμικρῷ τῷ σώματι περιειλημένη.

Porph. Hor. Sat. 2. 1. 30 [ille velut fidis arcana sodalibus olim | credebat libris]: Aristoxeni sententia

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better information in this matter?—SOCRATES: I cannot say off-hand; but I have certainly got it from one of them, from the beautiful Sappho perhaps, or from the wise Anacreon, or some writer of history.

Maximus of Tyre: . . . the beautiful Sappho, for so Socrates rejoices to call her because of the beauty of her lyric verse, although she was small and dark.

Ovid *Letters of the Heroines* [Sappho to Phaon]: If crabbed Nature has denied me beauty, I make up for the lack of it with wit; nor should you despise me for one that hath both small stature and little fame. Little I am indeed, but I have a name which fills the world, and 'tis by the measure of that I go. If I am not fair, remember that Cepheian Andromeda found favour with Perseus, dark though she was with the hue of her birthplace, remember that white doves mate with pied, dark turtle-doves with green.

Lucian *Portraits* [on an ideal picture of Wit and Wisdom]: For a second and third model (after Aspasia) we might take Theano and the Lesbian lyryst, and for a fourth Diotima, Theano contributing to our picture greatness of mind and Sappho refinement of character . . .

Scholiast on the passage: Physically Sappho was very ill-favoured, being small and dark, like a nightingale with ill-shapen wings enfolding a tiny body.

Porphyrio on Horace [Lucilius used to confide his secrets to his books as though to a faithful comrade]: This idea comes from Aristoxenus, who

¹ mss fero

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est; ille enim in suis scriptis ostendit Sapphonem et Alcaeum volumina sua loco sodalium habuisse.

Max. Tyr. 24 (18). 9 ἀναίθεται (ό Σωκράτης) τῇ Ξανθίππῃ ὁδυρομένη ὅτε¹ ἀπέθνησκεν, ἡ δὲ Σαπφὼ τῇ θυγατρὶ·

οὐ γὰρ θέμις ἐν μοισοπόλῳ οἰκίᾳ
θρῆνον θέμεν· οὐκ ἄμμι πρέπει τάδε.

Anth. Pal. 9. 506 Πλάτωνος εἰς Σαπφώ·
'Εννέα τὰς Μούσας φασίν τινες· ώς ὀλιγάρως·
ἡνίδε καὶ Σαπφὼ Λεσβόθεν ἡ δεκάτη.

Ibid. 7. 718: Νοσσίδος εἰς Νοσσίδα·
'Ω ξεῖν', εἰ τύ γε πλεῖς ποτὶ καλλίχορον Μυτιλάναν
τὰν Σαπφοῦς χαρίτων αἰθος² ἐναυσαμέναν,
εἰπὼν³ ώς Μούσαισι φίλα τ' ἦν ἃ τε Λοκρὶς γά τίκτε μ'⁴ ἵσαις δ' ὅτι μοι τοῦνομα Νόσσις, ἵθι.⁵

Ibid. 7. 407 Διοσκορίδου εἰς Σαπφὼ τὴν Μυτιληναίαν, τὴν μελοποιόν, τὴν ἐν τῇ λυρικῇ ποιήσει θαυμαζομένην·
'Ηδιστον φιλέοντι νέοις προσανάκλιμ' ἐρώτων,⁶
Σαπφώ, σὺν Μούσαις ἡ ρά σε Πιερίη
ἢ Ἐλικῶν εὔκισσος ἵσα πνείουσαν ἐκείναις
κοσμεῖ, τὴν Ἐρέσφ Μοῦσαν ἐν Αἰολίδι,
ἢ καὶ Τμήν Τμέναιος ἔχων εὐφεγγέα πεύκην
σύν σοι νυμφιδίων ἵσταθ' ὑπὲρ θαλάμων,

¹ mss ὅτι ² E: mss ἄνθος ³ E: mss εἰπεῖν ⁴ Mein:
mss φίλα (φίλαν) τῆναιτε λόκρισσα τίκτειν (τίκτεν, τίκτ' ἵμ')
⁵ ἵσαις 2nd person sing. as Theocr. 14. 34 E, al. partcp.
⁶ Salim: mss πρὸς ἀνάκλιν' ἐρ.

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points out in his writings that Sappho¹ and Alcaeus made comrades of their books.

Maximus of Tyre *Dissertations*: Socrates chides Xanthippè for weeping when he is about to die, and so does Sappho chide her daughter: 'No house that serveth the Muses hath room for grief, and so it ill-beseemeth this.'²

Palatine Anthology: Plato on Sappho: Some say there are nine Muses; but they should stop to think. Look at Sappho of Lesbos; she makes a tenth.

The Same: Nossis on herself: If you are bound for Mytilene, stranger, the city of fair dances which kindled the fierce flame of Sappho's lovelinesses,³ go not away till you have told them that I was dear to the Muses, and a daughter of Locris, and that you know my name is Nossis.⁴

The Same: Dioscorides on Sappho of Mytilene, the lyric poetess, the wonder of lyric poetry: Sweetest of all love-pillows unto the burning young, sure am I that Pieria or ivied Helicon must honour thee, Sappho, along with the Muses, seeing that thy spirit is their spirit, thou Muse of Aeolian Erēsus; or that Hymen God of Weddings hath thee with him when he standeth bright torch in hand over bridal beds,

¹ Acro says 'Anacreon' ² this little poem is printed here because it proves with its context that S. died quietly at home: for her age at death cf. *fr. 42* ³ or 'Graces,' the name of her book? cf. *A.P. 9. 184* ⁴ see also *A.P. 5. 132*

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ἢ Κινύρεω νέον ἔρνος ὀδυρομένη Ἀφροδίτη
σύνθρηνος μακάρων ἱερὸν ἄλσος ὄρῆς·
πάντη, πότνια, χαῖρε θεοῖς ἵσα· σὰς γὰρ ἀοιδὰς¹
ἀθανάτων ἄγομεν² νῦν ἔτι θυγατέρας.

Anth. Pal. 4. 1 Μελεάγρου στέφανος·
Μοῦσα φίλα, τίνι τάνδε φέρεις πάγκαρπον ἀοιδὰν;
ἢ τίς ὁ καὶ τεύξας ὑμνοθετᾶν στέφανον;
ἄννυσε μὲν Μελεάγρος, ἀριζάλῳ δὲ Διοκλεῖ
μναμόσυνον ταύταν ἐξεπόνησε χάριν,
πολλὰ μὲν ἐμπλέξας Ἀνύτης κρίνα, πολλὰ δὲ
Μοιροῦς
λείρια, καὶ Σαπφοῦς βαιὰ μὲν ἀλλὰ ρόδα . . .

Ibid. 7. 15 Ἀντιπάτρου εἰς τὴν αὐτήν·
Οὔνομά μεν Σαπφώ· τόσσον δ' ὑπερέσχον ἀοιδᾶν
θηλειᾶν, ἄνδρων ὕσσον ὁ Μαιονίδας.³

Ibid. 9. 66 Ἀντιπάτρου Σιδωνίου εἰς Σαπφώ
τὴν Μυτιληναίαν ἐγκωμιαστικόν·
Μναμοσύναν ἔλε θάμβος, δτ' ἔκλυε τᾶς μελιφώνου
Σαπφοῦς, μὴ δεκάταν Μοῦσαν ἔχουσι βροτοί.

Ibid. 9. 571 Ἀδέσποτον· εἰς τοὺς Ἐννέα Λυρι-
κοὺς·
Ἐκλαγεν ἐκ Θηβῶν μέγα Πίνδαρος· ἐπνεε τερπυὰ
ἡδυμελεῖ φθόγγῳ μοῦσα Σιμωνίδεω.
λάμπε⁴ Στησίχορός τε καὶ Ἰβυκος· ἦν γλυκὺς
Ἀλκμάν·
λαρὰ δ' ἀπὸ στομάτων φθέγξατο Βακχυλίδης·

¹ Reiske-Tyrwhitt: mss θεοῖς γὰρ ἵσας ἀοιδὰς

² Heck :

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or Aphrodite with her when she bewails the fair young offspring of Cinýras in the sacred grove of the Blest. Howsoe'er it be, I bid thee all hail, Great Lady, even as any God ; for we still hold thy songs to be daughters of an Immortal.

*Palatine Anthology : The Garland of Meleager:*¹ To whom, dear Muse, bring you this song so rich in fruit ? and who is the fashioner of this your garland of minstrels ? It is the work of Meleager, and he hath made it to be a keepsake for the admired Diocles. Inwoven here is many a lily of Anytè's, many a white lily of Moero's, and of the flowers of Sappho few, but roses . . .

The Same : Antipater on Sappho : My name is Sappho, and my song surpasses the songs of women even as Homer's the songs of men.

The Same : Antipater of Sidon, encomium on Sappho of Mytilene : Memory was astonished when she heard the honey-voiced Sappho, wondering whether mankind possessed a tenth Muse.

The Same : Anonymous on the Nine Lyric Poets : Pindar of Thebes clanged amain ; the Muse of Simonides breathed a joy of delicious-noted sound ; Stesichorus and Ibucus rang clear ; Alcman was sweet ; and the lips of Bacchylides uttered pleasant

¹ poem introductory to M.'s collection of Greek 'Epigrams,' in which each poet's works are likened to a flower

mss ἀθανάτας ἔχομεν ³ mss ἀοιδὰν (-ῶν) θηλειᾶν (-ῶν), stone
-ων -ων ⁴ mss λάμπει

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Πειθὼ Ἀνακρείοντι συνέσπετο· ποικίλα δ' ηῦδα¹
 'Αλκαῖος πυκνὴ Λέσβιος Αἰολίδι.²
ἀνδρῶν δ' οὐκ ἐνάτη Σαπφὼ πέλεν, ἀλλ' ἔρατειναις
ἐν Μούσαις δεκάτη Μοῦσα καταγράφεται.

Cat. 35. 16 Sapphica puella
 Musa doctior.

Hor. Od. 4. 9. 11 spirat adhuc amor
 vivuntque commissi calores
 Aeoliae fidibus puellae.

Id. Ep. 1. 19. 28

Temperat Archilochi Musam pede mascula Sappho.

Anth. Pal. 7. 16 Πινύτου εἰς Σαπφώ·
'Οστέα μὲν καὶ κωφὸν ἔχει τάφος οὔνομα Σαπφοῦς·
 αἱ δὲ σοφαὶ κείνης ρήσιες ἀθάνατοι.

Ibid. 17 Τυλλίου Λαυρέα εἰς τὴν αὐτήν·
Αἰολικὸν παρὰ τύμβον ἵων, ξένε, μή με θανοῦσαν
 τὰν Μυτιληναίαν ἔννεπ' ἀοιδοπόλον·
 τόνδε γὰρ ἀνθρώπων ἔκαμον χέρεις, ἔργα δὲ φωτῶν
 ἐς ταχινὴν ἔρρει τοιάδε ληθεδόνα·
 ἦν δέ με Μουσάων ἐτάσης χάριν, ὃν ἀφ' ἐκάστης
 δαίμονος ἄνθος ἐμῇ θῆκα παρ' ἐννεάδι,
 γυνώσεαι ὡς Ἀΐδεω σκότον ἔκφυγον, οὐδέ τις ἔσται
 τῆς λυρικῆς Σαπφοῦς νώνυμος ἡέλιος.

Plut. Pyth. Or. 6 'οὐχ ὄρᾶς,' εἰπεν, 'ὅσην χάριν
ἔχει τὰ Σαπφικὰ μέλη κηλοῦντα καὶ κατα-
θέλγοντα τοὺς ἀκροωμένους;

¹ mss αὐδῆ ² E. e. g. ορ πτυκτῷ 'book' cf. πτυκτεῖον?:
 mss κυκνῷ (κύκνῳ) Λ. αἰολίδι, κύκνος Λ. Αἰολίσιν

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things ; Anacreon was attended by Persuasion ; and Lesbian Alcaeus spake varied notes unto the wise Aeolian dame.¹ But Sappho was not ninth among the men ; rather is she written tenth in the list of the lovely Muses.

Catullus : . . . thou maiden more cultured than the Sapphic Muse.

Horace : . . . Still breathes the love, still lives the flame, which the Aeolian maid confided to her strings.

The Same : The virile Sappho shapes her Muse with the metre of Archilochus.

Palatine Anthology : Pinytus on Sappho : This tomb hath the bones and the dumb name of Sappho, but her wise utterances are immortal.

The Same : Tullius Laureas on the same : When you pass my Aeolian grave, stranger, call not the songstress of Mytilene dead. For 'tis true this was built by the hands of men, and such works of humankind sink swiftly into oblivion ; yet if you ask after me for the sake of the holy Muses from each of whom I have taken a flower for my posy of nine,² you shall know that I have escaped the darkness of Death, and no sun shall ever be that keepeth not the name of the lyrist Sappho.

Plutarch *Pythian Oracles* : 'Do you not see,' he asked, 'what a charm the songs of Sappho have to enchant and bewitch the listener ?'

¹ or in his Aeolian book ?

² her nine 'Books'

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Plut. *Symp.* 7. 8. 2. [τίσι μάλιστα χρηστέον ἀκροάμασι παρὰ δεῖπνον]. ἡμεῖς γάρ ἐσμεν οἱ πρῶτοι τοῦ πράγματος εἰσαγομένου δυσχεράναυτες ἐν Ῥώμῃ καὶ καθαψύμενοι τῶν ἀξιούντων Πλάτωνα διαγωγὴν ἐν οἴνῳ ποιεῖσθαι καὶ τῶν Πλάτωνος διαλόγων ἐπὶ τραγήμασι καὶ μύροις ἀκούειν διαπίνοντας· ὅτε καὶ Σαπφοῦς ἀναλεγομένης¹ καὶ τῶν Ἀνακρέοντος ἐγώ μοι δοκῶ καταθέσθαι τὸ ποτήριον αἰδούμενος.

Id. *Amat.* 18 ἄξιον δὲ Σαπφοῦς παρὰ ταῖς Μούσαις μνημονεύσαι· τὸν μὲν γὰρ Ἡφαίστου παῖδα Ῥωμαῖοι Κᾶκον ἴστοροῦσι πῦρ καὶ φλόγας ἀφιέναι διὰ τοῦ στόματος ἔξω ρέουσας· αὕτη δ' ἀληθῶς μεμειγμένα πυρὶ φθέγγεται καὶ διὰ τῶν μελῶν ἀναφέρει τὴν ἀπὸ τῆς καρδίας θερμότητα· 'Μούσαις εὐφώνοις ἰωμένη τὸν ἔρωτα' κατὰ Φιλόξενον.

Id. *Symp.* 1. 5. 1 Πῶς εἴρηται τὸ 'ποιητὴν δ' ἄρα
 "Ἐρως διδάσκει κανὸν ἀμουσος ἢ τὸ πρίν'
 ἐξητεῦτο παρὰ Σοσσίω, Σαπφικῶν τινῶν ἀσθέντων . . .

Gell. 19. 3 Is (Antonius Julianus), ubi eduliis finis et poculis mox sermonibusque tempus fuit, desideravit exhiberi quos habere eum adulescentem sciebat, scitissimos utriusque sexus qui canerent voce et qui psallerent. Ac posteaquam introducti pueri puerlaeque sunt, iucundum in modum Ἀνακρεόντεια pleraque et Sapphica et poetarum quoque recentium ἐλεγεῖα quaedam erotica dulcia et venusta cecinerunt.

¹ Wyttenbach: mss ἀναδεχ.

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Plutarch *Dinner-Table Problems* [on what is the best sort of entertainment during dinner]: We were the first to fall foul of the new fashion when it came to Rome, and to deprecate the use of Plato as an after-dinner diversion and his dialogues as things to be listened to over the wine and the dessert. Why, even when they recite us Sappho or Anacreon I feel I must put down my cup for very shame.

The Same *Amatorius*: Sappho fully deserves to be counted among the Muses. The Romans tell how Cacus son of Vulcan sent forth fire and flames from his mouth; and Sappho utters words really mingled with fire, and gives vent through her song to the heat that consumes her heart, thus 'healing' in the words of Philoxenus 'the pain of love with the melodies of the Muse.'¹

The Same *Dinner-Table Problems*: One day at Sossius's, after the singing of some songs of Sappho's, a discussion arose of the line 'Love makes a poet of the veriest boor.'

Aulus Gellius *Attic Nights*: When the chief courses were disposed of and the time was come for wine and conversation, Antonius expressed a wish that we might be favoured with a performance by the first-rate singers and players of both sexes whom he knew our young friend to have at command. In due time the young musicians were summoned, and proceeded to give delightful renderings not only of a number of the songs of Anacreon and Sappho but also of some charming erotic elegies, as they are called, of modern composers.

¹ see *fr. 2*

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Luc. Am. 30 εἰ γυναιξὶν ἐκκλησία καὶ δικαστήρια καὶ πολιτικῶν πραγμάτων ἵν μετουσία, στρατηγὸς ἀνὴρ προστάτης ἐκεχειροτόνησο καὶ σε χαλκῶν ἀνδριάντων ἐν ταῖς ἀγοραῖς, ὡς Χαρίκλεις, ἔτιμων. σχεδὸν γὰρ οὐδὲ αὐταὶ περὶ αὐτῶν, δύποσαι προῦχειν κατὰ σοφίαν ἐδόκουν, εἰ τις αὐταῖς τὴν τοῦ λέγειν ἐξουσίαν ἔφηκεν, οὕτω μετὰ σπουδῆς ἀν εἰπον, οὐχ ἡ Σπαρτιάταις ἀνθωπλισμένη Τελέσιλλα, δι' ἣν ἐν Ἀργει θεὸς ἀριθμεῖται γυναικῶν Ἄρης· οὐχὶ τὸ μελιχρὸν αὔχημα Λεσβίων Σαπφὼ καὶ ἡ τῆς Πιθαγορείου σοφίας θυγάτηρ Θεανώ· τάχα δ' οὐδὲ Περικλῆς οὕτως ἀν Ἀσπασίᾳ συνηγόρησεν.

Id. Merc. Cond. 36 καὶ γὰρ αὖ καὶ τόδε ὑπὸ τῶν γυναικῶν σπουδάζεται, τὸ εἶναι τινας αὐταῖς πεπαιδευμένους μισθοῦ ὑποτελεῖς ξυνόντας καὶ τῷ φορείῳ ἐπομένους· ἐν γάρ τι καὶ τοῦτο τῶν ἄλλων καλλωπισμάτων αὐταῖς δοκεῖ, ἣν λέγηται ὡς πεπαιδευμέναι τέ εἰσι καὶ φιλόσοφοι καὶ ποιοῦσιν ἄσματα οὐ πολὺ τῆς Σαπφοῦς ἀποδέοντα.

Cic. Verr. 2. 4. 57 Nam Sappho, quae sublata de prytaneo est, dat tibi iustum excusationem, prope ut concedendum atque ignoscendum esse videatur. Silanionis opus tam perfectum, tam elegans, tam elaboratum, quisquam non modo privatus sed populus potius haberet, quam homo elegantissimus atque eruditissimus Verres? . . . atque haec Sappho sublata quantum desiderium sui reliquerit, dici vix potest. nam cum ipsa fuit egregie facta, tum

¹ this, with the ref. to Syracuse in the Parian Chronicle
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Lucian *Loves*: If women had a parliament and law-courts and a share in politics, you would have been elected general or president, Charicles, and they would have put up bronze statues in your honour in the market-place. Indeed, had all the wisest and cleverest of their own sex been given the opportunity, they could hardly have proved better champions of its cause, not even Telesilla, who took arms against the Spartan nobles and thus caused Ares to be reckoned at Argos a woman's God, nor yet Sappho, the delicious glory of the Lesbians, or Theano the daughter of the wisdom of Pythagoras. Nay, Pericles could hardly have made out so good a case for Aspasia.

The Same *On Paid Companions*: For ladies make a great point of having persons of education in their pay, to attend upon them and accompany them when they go abroad in their chairs, since there is nothing on which they pride themselves more than that it should be said that they are ladies of culture and learning and write poems almost as good as Sappho's.

Cicero *Orations against Verres*: The Sappho which was stolen from the town-hall of Syracuse,¹ that, I admit, almost grants you extenuation. Could this work of Silanion, so perfect, so refined, so finished, be in fitter hands public or private than those of a man so refined and cultured as Verres? . . . And how sorely this stolen Sappho was missed is almost more than words can tell. Not only was the poetess exquisitely portrayed, but there was a world-famous

(above), is thought to be an indication that Sappho's Sicilian exile was spent at Syracuse

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epigramma Graecum pernobile incisum habuit in basi, quod iste eruditus homo et Graeculus, qui haec subtiliter iudicat, qui solus intelligit, si unam litteram Graecam scisset, certe non reliquisset.¹ nunc enim, quod inscriptum est inani in basi, declarat quid fuerit et id ablatum indicat.

Dion. Hal. *Dem.* 40 ή δὲ μετὰ ταύτην (άρμονία) ή γλαφυρὰ καὶ θεατρικὴ καὶ τὸ κομψὸν αἴρουμένη πρὸ τοῦ σεμνοῦ τοιαύτη ὄνομάτων αἰὲν βούλεται λαμβάνειν τὰ λειότατα καὶ μαλακώτατα, τὴν εὐφωνίαν θηρωμένη καὶ τὴν εὔμέλειαν, ἐξ αὐτῶν δὲ τὸ ήδυ. ἔπειτα οὐχ ὡς ἔτυχεν ἀξιοῖ ταῦτα τιθέναι οὐδὲ ἀπερισκέπτως συναρμόττειν θάτερα τοῖς ἑτέροις, ἀλλὰ διακρίνουσα τὰ ποῖα τοῖς ποίοις παρατιθέμενα μουσικωτέρους ποιεῖν δυνήσεται τοὺς ἥχους, καὶ σκοποῦσα κατὰ ποίου σχῆμα ληφθέντα χαριεστέρας ἀποτελέσει τὰς συζυγίας, οὕτως συναρμόττειν ἔκαστα πειρᾶται, πολλὴν σφόδρα ποιουμένη φροντίδα τοῦ συνέχεσθαι² καὶ συνηλεῖφθαι καὶ προπετεῖς ἀπάντων αὐτῶν εἶναι τὰς ἀρμονίας . . . τοιαῦτά τινά μοι καὶ ταύτης εἶναι φαίνεται χαρακτηριστικὰ τῆς ἀρμονίας. παραδείγματα δ' αὐτῆς ποιοῦμαι ποιητῶν μὲν Ἡσίοδόν τε καὶ Σαπφὼ καὶ Ἀνακρέοντα, τῶν δὲ πεζῇ λέξει χρησαμένων Ἰσοκράτην τε τὸν Ἀθηναῖον καὶ τοὺς ἐκείνῳ πλησιάσαντας.

Demetr. *Eloc.* 132 τὰ μὲν οὖν εἴδη τῶν χαρίτων τοσάδε καὶ τοιάδε. είσιν δὲ αἱ μὲν ἐν τοῖς πράγμασι χάριτες οἷον νυμφαῖοι κῆποι, ὑμέναιοι, ἔρωτες, ὅλη ἡ Σαπφοῦς ποίησις. τὰ γὰρ τοιαῦτα

¹ mss *sustulisset* which some edd. keep, reading *una* for *non*

² mss *συνέξ.*

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Greek couplet inscribed upon the base, which this cultured Grecian who can really criticise such things, who is the only man who understands such things, would never have dreamt of leaving behind if he had known a single letter of the Greek alphabet. For the inscription on the empty base declares to-day what the statue was, thus proclaiming the theft.¹

Dionysius of Halicarnassus² *Demosthenes*: Next comes the finished or decorative style, the style which makes for elegance rather than grandeur. In the first place it invariably prefers the smoothest and gentlest words, seeking euphony and melodiousness and their resultant charm. Secondly, it does not put its words just as they come or combine them without consideration, but first decides what elements will combine to give the most musical effect, and what arrangement will produce the most taking combinations, paying very great attention to the coherence of the parts and the perfection of the joinery. . . . Such appear to me to be the characteristics of this style. For examples of it I may mention, in poetry, Hesiod, Sappho, and Anacreon, and in prose, Isocrates the Athenian and his school.

Demetrius *on Style*: The forms, then, of literary charm are many and various. But charm may also reside in the subject. For instance, it may be the Gardens of the Nymphs, a wedding, a love-affair, in short the entire subject-matter of the poetry of Sappho. Such themes are charming even if treated

¹ Plin. *N.H.* 35, 34 mentions a picture of S. by Leon, on which (?) cf. *Anth. Plan.* 310; see also Tat. *adv. Gr.* 130
² see also *Comp.* 19. 23

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καὶ ὑπὸ Ἰππώνακτος λέγηται, χαρίεντά ἔστι καὶ
αὐτὸ ἵλαρὸν τὸ πρᾶγμα ἐξ ἑαυτοῦ οὐδεὶς γὰρ ἀν
ύμέναιον ἄδοι ὄργιζόμενος, οὐδὲ τὸν Ἐρωτα Ἐρινὺν
ποιήσειεν τῇ ἐρμηνείᾳ ἡ Γίγαντα, οὐδὲ τὸ γελᾶν
κλαίειν.

Him. Or. 1. 4 Οὐκοῦν ὥρα καὶ ἡμῖν, ὡ παιῶνες,
ἐπεὶ καὶ τὰς ἡμετέρας καλοῦμεν Μούσας πρὸς
γαμῆλιον χόρον καὶ ἔρωτα, ἀνεῦναι τὴν ἀρμονίαν
τὴν σύντονον, ἵν' ἂμα μετὰ παρθένων ἐπ' Ἀφρο-
δίτη χορεύσωμεν. ὅτι δὲ μέγας ὁ κίνδυνος οὗτος
ἀπαλὸν μέλος εὑρεῖν ὡς τὴν θεὸν ἀρέσαι τῷ
μέλει, παρ' αὐτῶν ποιητῶν μανθάνειν ἔξεστιν,
<ῶν> οἱ πλείους οἷμαι δεινοὶ τὰ ἔρωτικὰ γενόμενοι,
κατὰ μὲν ἡιθέους καὶ παρθένους ἐπιτολμώσαντες¹
τὴν Ἡραν ἔδειξαν, τὰ δὲ Ἀφροδίτης ὄργια μόνη
παρῆκαν τῇ Λεσβίᾳ Σαπφοῖ καὶ ἄδειν πρὸς λύραν
καὶ ποιεῖν τὸν ἐπιθαλάμιον.² ἡ καὶ εἰσῆλθε μετὰ
τοῦς ἀγῶνας εἰς θάλαμον, πλέκει παστάδα, τὸ
λέχος στρώνυνσι, ἀγείρει παρθένους <εἰς> νυμ-
φεῖον, ἄγει καὶ Ἀφροδίτην ἐφ' ἄρματι χαρίτων
καὶ χόρον Ἐρώτων συμπαίστορα· καὶ τῆς μὲν
ὑακίνθῳ τὰς κόμας σφίγξασα, πλὴν ὅσαι μετώπῳ
μερίζονται, τὰς λοιπὰς ταῖς αὔραις ἀφῆκεν ὑποκυ-
μαίνειν ἢ πνεύσαειν.³ τῶν δὲ τὰ πτέρα καὶ τοὺς
βοστρύχους χρυσῷ κοσμήσασα πρὸ τοῦ δίφρου
σπεύδει πομπεύοντας καὶ δᾶδα κινοῦντας μετάρ-
σιον.

Anth. Pal. 9. 189 ἄδηλον εἰς Σαπφὼ τὴν Μυτι-
ληναίαν μελοποιόν·

¹ mss. ἡιθέων κ. παρθένων ἐπιτολμώσαν

² mss. εἰς πλήττοιεν

³ mss. θάλαμον

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by an Hippoanax, the subject being pleasing in its nature. It is as impossible to sing a wedding-song in a rage, or make Love a Fury or a Giant by mere choice of expression, as it is to turn laughter into tears.

Himerius *Orations*: So it is time for us, my children, since we are summoning our Muses to marriage-dance and marriage-love, to relax the graveness of our music, so that we may the better trip it with the maidens in honour of Aphrodite. How hard it is to find a tune gentle enough to please the Goddess, we may judge from the poets themselves, most of whom, though past masters in love-poetry, went as bravely to the description of Hera as any boy or girl, but when it came to the rites of Aphrodite, left the song for the lyre and the making of the epithalamy entirely to Sappho, who when the contests¹ are over enters the chamber, weaves the bower, makes the bride-bed, gathers the maidens into the bride-chamber, and brings Aphrodite in her Grace-drawn car with a bevy of Loves to be her playfellows; and her she adorns with hyacinths about the hair, leaving all but what is parted by the brow to float free upon the wayward breeze, and them she decks with gold on wing and tress and makes to go on before the car and wave their torches on high.²

Palatine Anthology: Anonymous on Sappho the lyric poetess of Mytilene: Come, ye daughters of

¹ part of the ceremony apparently consisted of a mock contest of suitors ² cf. Him. ap. Schenkl *Hermes* 1911. 421, Dion. Hal. *Rhet.* 247

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"Ελθετε πρὸς τέμενος ταυρώπιδος¹ ἀγλαὸν
"Ηρης,

Λεσβίδες, ἀβρὰ ποδῶν βήμαθ' ἐλισσόμεναι,
ἐνθα καλὸν στήσεσθε² θεῆ χόρον· ὅμμι δ'
ἀπάρξει

Σαπφὼ χρυσείην χερσὶν ἔχουσα λύρην.
ὅλβιαι ὄρχηθμοῦ πολυγηθέος· ἡ γλυκὺν ὅμονον
εἰσαίειν αὐτῆς δόξετε Καλλιόπης.

Jul. Ep. 30 'Αλυπίω· ἥδη μὲν ἐτύγχανον ἀνει-
μένος τῆς νόσου, τὴν γεωγραφίαν ὅτε ἀπέστειλας·
οὐ μὴν ἔλαττον διὰ τοῦτο ἥδεως ἐδεξάμην τὸ
παρὰ σου πινάκιον ἀποσταλέν. ἔχει γάρ καὶ τὰ
διαγράμματα τῶν πρόσθεν βελτίω, καὶ κατεμου-
σώσας αὐτὸ προσθεὶς τοῦς ἴαμβους, οὐ μάχην
ἀείδοντας τὴν Βουπάλειον κατὰ τὸν Κυρηναῖον
ποιητὴν, ἀλλ' οἶους ἡ καλὴ Σαπφὼ βούλεται τοῖς
νόμοις ἀρμόττειν.

Paus. 1. 25. 1 . . . 'Ανακρέων ὁ Τήιος, πρῶτος
μετὰ Σαπφὼ τὴν Λεσβίαν τὰ πολλὰ ὃν ἔγραψεν
ἐρωτικὰ ποιήσας.

Ath. 13. 605 ε κάγῳ δὲ κατὰ τὴν 'Επικράτους
'Αντιλαΐδα

τάρωτίκ' ἐκμεμάθηκα πάντα³ παντελῶς
Σαπφοῦς, Μελήτου, Κλεομένους, Λαμυνθίου.

Ibid. 14. 639 a Κλέαρχος δὲ ἐν δευτέρῳ 'Ερω-
τικῶν τὰ ἐρωτικά φησιν ἄσματα καὶ τὰ Λοκρικὰ
καλούμενα οὐδὲν τῶν Σαπφοῦς καὶ 'Ανακρέοντος
διαφέρειν.

¹ Heck. cf. Nonn. 9. 68 : mss γλαυκώπ. ² mss στήσασθε
³ mss ταῦτα

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Lesbos, trip it delicately in the whirling measure on your way to the shining precinct of the bull-faced Hera, and there take up the fair dance unto the Goddess with Sappho for your leader golden lyre in hand. Happy ye in that delightsome round ! ye shall think, for sure, that ye are hearing some sweet hymn of Calliopè herself.¹

Julian *Letters*: To Alypius :—I was already recovered when I received the Geography, though your missive was none the less welcome for that. Not only are the maps in it better done, but you have given it a touch of literary distinction by prefixing the iambic motto—not such iambics as sing the fight with Bupalus, to adapt Callimachus,² but of the sort which the beautiful Sappho chooses to fit to her melodies.

Pausanias *Description of Greece*: . . . Anacreon of Teos, who was the first poet after Sappho to make love his principal theme.

Athenaeus *Doctors at Dinner*: I, too, to quote Epicrates' *Anti-Laïs* ‘am letter-perfect in all the love-songs of Sappho, Meletus, Cleomenes, and Lamythius.’

The Same : Clearchus, in the second Book of his *Treatise on Love Poetry*, declares that the love-songs of Gnesippus and his *Locrian Ditties*, as they are called, are quite as good as Sappho's or Anacreon's.

¹ cf. A.P. 7. 407 (above) ² i. e. the choliambics prefixed by Callim. to his *Iambics* referring to Hippoanax' lampoons (in that metre) on Bupalus and containing the words φέρων Υαμβον οὐ μάχην δεῖδοντα | τὴν Βουπάλειον, cf. *Ox. Pap.* 1011

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Them. *Or.* 13. p. 170 d . . . καὶ τὸ καλὸν δὲ αὐτὸ σὺν τῇ ἀληθείᾳ καλόν ἔστι, ψεῦδος δὲ οὐδὲν καλόν, οὔτε θωπεία οὔτε κολακεία. Σαπφοῖ μὲν γὰρ καὶ Ἀνακρέοντι συγχωροῦμεν ἀμέτρους εἶναι καὶ ὑπερμέτρους ἐν τοῖς ἐπαίνοις τῶν παιδικῶν· σωμάτων γὰρ ἥρων ἴδιωτικῶν ἴδιῶται καὶ οὐδεὶς κύνδυνος ἐπῆν εἰ χανυωθεῖν ὑπὸ τοῦ ἐπαίνου αὐτοῖς οἱ ἐρώμενοι. ἐνταῦθα δὲ βασιλικὸς μὲν ὁ ἔρως, βασιλικὸς δὲ ὁ ἐρώμενος . . .

Plut. *Mus.* 16 καὶ ἡ Μίξολύδιος (ἀρμονία) παθητική τίς ἔστι τραγῳδίαις ἀρμόζουσα. Ἀριστόξενος δέ φησι Σαπφὼ πρώτην εὑρασθαι τὴν Μίξολυδιστί, παρ' ἡς τοὺς τραγῳδοποιοὺς μαθεῖν.

Ath. 14. 635 e καὶ τὴν Σαπφὼ δέ φησιν οὗτος (ὁ Μέναιχμος ὁ Σικυώνιος ἐν τοῖς Περὶ Τεχνῶν) . . . πρώτην χρήσασθαι τῇ πηκτίδι.

Ibid. 13. 599 c Χαμαιλεών δὲ ἐν τῷ Περὶ Σαπφοῦς . . .

Suid. Δράκων Στρατονικεύς· γραμματικός . . . Περὶ τῶν Σαπφοῦς Μέτρων.

Phot. *Bibl.* ἀνεγνώθησαν ἐκλογαὶ διάφοροι ἐν βιβλίοις *iβ'* Σωπάτρου σοφιστοῦ. συνείλεκται δὲ αὐτῷ τὸ βιβλίον ἐκ πολλῶν καὶ διαφόρων ἴστοριῶν καὶ γραμμάτων . . . ὁ δὲ δεύτερος (λόγος) ἐκ τε τῶν Σωτηρίδα Παμφίλης Ἐπιτομῶν πρώτου λόγου . . . καὶ ἐκ τῶν Ἀρτέμωνος τοῦ Μάγνητος τῶν Κατ' Ἀρετὴν Γυναιξὶ Πεπραγματευμένων Διηγημάτων, ἔτι δὲ καὶ ἐκ τῶν

¹ see also Ibid. 20. 36
Ibid. 28 to Terpander

² Gratian ³ ascribed however
⁴ a kind of lyre played with the

LIFE OF SAPPHO

Themistius *Orations*:¹ . . . And beauty itself is beautiful only when accompanied by truth, whereas no falsehood is beautiful, be it called cajolery or adulation. We may acquiesce in the unbounded—or shall I say excessive—praises given their beloved by Sappho and Anacreon, because both loved and lover were private individuals and there was no danger to be apprehended if their praises should turn the beloved head. But the love of which I speak now is Imperial, and so is the beloved.² . . .

Plutarch *On Music*: The Mixolydian ‘mode’ is particularly sensuous or emotional, suited to tragedy. According to Aristoxenus this mode was invented by Sappho, from whom it was taken by the writers of tragedy.³

Athenaeus *Doctors at Dinner*: Menaechmus of Sicyon in his *Treatise on Artists* declares that Sappho was the first to use the *pēctis*.⁴

The Same: Chamaeleon in his treatise *On Sappho*. . . .

Suidas *Lexicon*: Dracon of Stratoniceia:—A grammarian, the writer of books . . . *On the Metres of Sappho*.

Photius *Library*: Excellent selections were read from the twelve Books of Sopater the Sophist. The work is a compilation from many excellent histories and tracts. . . . The second Book includes passages from the first Book of the *Epitomes* of Pamphila daughter of Soteridas . . . , from Artemon the Magnesian’s *Tales of Feminine Virtue*, and from the

fingers (*Ibid.* 635 b, d), confused by Suidas (above) with the πλῆκτρον or quill

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Διογένους τοῦ Κυνικοῦ Ἀποφθεγμάτων . . .
ἀλλά γε καὶ ἀπὸ ὄγδοου λόγου τῆς Σαπφοῦς.

Heph. 43 ἐπιχοριαμβικὸν μὲν οὖν τὸ Σαπφικὸν
καλούμενον ἐνδεκασύλλαβον οἶον (fr. 1) . . . ἔστι
δὲ καὶ παρ' Ἀλκαίῳ—καὶ ἄδηλον ὅποτέρου ἔστιν
εὔρημα, εἰ καὶ Σαπφικὸν καλεῖται.

Sch. Heph. 293. Cons. [π. διαφορῶν τοῦ
ἡρωϊκοῦ]. Σαπφικὸν δέ ἔστι τὸ ἀρχόμενον ἀπὸ
σπουδείου καὶ λῆγον εἰς σπουδεῖον οἶον (Il. 2. 1) . . .

Heph. 60 [π. ποιήματος]. κοινὰ δὲ (τὰ ποιή-
ματα) ὅσα ὑπὸ συστήματος μὲν καταμετρεῖται,
<τοῖς> αὐτο<ῖς>¹ δὲ τὸ σύστημα ἔχει πληρού-
μενον, οἴλα ἔστι τὰ ἐν τῷ δευτέρῳ καὶ τρίτῳ
Σαπφοῦς· ἐν οἷς καταμετρεῖται μὲν ὑπὸ διστιχίας
αὐτὴ δὲ ἡ διστιχία ὁμοία ἔστι.²

ΣΑΠΦΟΤΣ ΜΕΛΩΝ

1a

Mus. Ital. Ant. Class. vi:

Ἀερίων ἐπέων ἀρχομαι ἀλλ' ὀνάτων.³

¹ E ² see also Dion. Hal. Comp. 19, Dion Chr. Or. 2. 24
³ E: vase ηεριων κ.τ.λ. see C.Q. 1922

¹ this seems to indicate the existence of an edition of S.'s
works arranged not according to metre but according to

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*Obiter Dicta of Diogenes the Cynic . . . , and lastly from the eighth Book of Sappho.*¹

Hephaestion *Handbook of Metre*: First the epichoriambic, called the Sapphic eleven-syllable, as (fr. 1) . . . It occurs also in Alcaeus—and it is uncertain which of the two poets invented it, though it is called after Sappho.

Scholiast on the Same [on varieties of the heroic hexameter]: The Sapphic variety is the line which both begins and ends with a spondee, thus (*Iliad* 2. 1) . . .

Hephaestion *Handbook* [on poems]: Poems are called 'common' when they are formed of 'systems' or stanzas and have those systems all composed of lines in the same metre, as for instance the poems in the Second and Third Books of Sappho, in which the stanzas are of two lines and those lines similar.²

THE POEMS OF SAPPHO

1 a

Column i. of a book entitled "*Ἐπειά πτερόεντα* or *Winged Words* held by Sappho in an Attic vase-picture c. 430 B.C.:

The words I begin are words of air, but, for all that,
good to hear.

subject ² see also for S.'s metres Heph. etc. Conbruch *passim*, Atil. Fort., Terent., Mar. Vict., Plot. ³ this introductory poem apparently stood first in S.'s own collection of her poems; cf. Jul. *Ep.* 30 quoted p. 176

LYRA GRAECA

A'

1 εἰς Ἀφροδίτην

Dion. H. *Compr.* 23 ἡ δὲ γλαφυρὰ καὶ ἀνθηρὰ σύνθεσις . . . χαρακτῆρα τοιόνδε ἔχει . . . ἀκόλουθον δ' ἀν εἴη καὶ τοὺς ἐν αὐτῇ πρωτεύσαντας καταριθμήσασθαι. ἐποκοιῶν μὲν οὖν ἔμοιγε κάλλιστα τουτονὶ δοκεῖ τὸν χαρακτῆρα ἔξεργάσασθαι 'Ησίοδος, μελοποιῶν δὲ Σαπφώ, καὶ μετ' αὐτὴν Ἀνακρέων τε καὶ Σιμωνίδης· τραγῳδοποιῶν δὲ μόνος Εὔριπίδης· συγγραφέων δὲ ἀκριβῶς μὲν οὐδείς, μᾶλλον δὲ τῶν πολλῶν Ἐφορός τε καὶ Θεόπομπος, δητόρων τε Ἰσοκράτης. θήσω δὲ καὶ ταῦτης παραδείγματα τῆς ἄρμονίας, ποιητῶν μὲν προχειρισμένους Σαπφώ, δητόρων δὲ Ἰσοκράτην. ἅρξομαι δὲ ἀπὸ τῆς μελοποιοῦ.

Ποικιλόθρον' ἀθάνατ' Ἀφρόδιτα,
παῖ Δίος δολόπλοκα, λίσσομαί σε.¹
μή μ' ἄσαισι μηδ' ὄνιασι δάμνα,
πότνια, θῦμον,

5 ἀλλὰ τυίδ' ἔλθ', αἱ ποτα κάτεροττα
τᾶς ἔμας αὔδως ἀΐοισα πήλυν
ἔκλυεις, πάτρος δὲ δόμον λίποισα
χρύσιον ἥλθεις
ἄρμ' ὑπασδεύξαισα, κάλω² δέ σ' ἄγον
10 ὥκεε στρούθω προτὶ γάν μέλαιναν³
πύκνα δίννευτε πτέρ' ἀπ' ὄρρανω αἴθε-
ρος διὰ μέσσω,

¹ miss also ποικίλοφρον (less likely in view of δολόπλοκα) : δολοπλόκα Chœr. on Hepha. 85 (251 Consb.) cf. 134 : miss here δολοπλόκε ² (9-11) dual Piccolomini -E Proc. Camb. Philol. Soc. 1920 ³ προτὶ γάν μέλαιναν E l.c.: miss περὶ γᾶς (Ald. πτέριγας) (τὰς) μελαίνας : apogr. Vict. π. γάν μέλαιναν.

SAPPHO

Book I

I To APHRODITE

Dionysius of Halicarnassus *Literary Composition*:¹ The finished and brilliant style of composition . . . has the following characteristics: . . . It would not be out of place for me to enumerate here the finest exponents of it. Among epic writers I should give the first place in this style to Hesiod, among lyrists to Sappho, with Anacreon and Simonides next to her; among tragic poets there is only one example, Euripides. Among historians, to be exact, there is none, but Ephorus and Theopompos show it more than most; among the orators I should choose Isocrates. I will now give illustrations of this style, taking Sappho to represent the poets and Isocrates the orators; and I will begin with the lyrist:

Aphrodite splendour-throned² immortal, wile-weaving child of Zeus, to thee is my prayer. Whelm not my heart, O Queen, with suffering and sorrow, but come hither I pray thee, if ever ere this thou hast heard and marked my voice afar, and stepping from thy Father's house harnessed a golden chariot, and the strong pinions of thy two swans³ fair and swift, whirring from heaven through mid-sky, have

¹ cf. Heph. 83 with sch., Prisc. 1. 37, Hdn. 2. 948 Lentz, *E.M.* 485. 41, Ath. 9. 391 e, Hesych. ὠκέες στροῦθοι: used by Heph. to illustrate the metre, and hence to be regarded as the 1st ode of S.'s 1st Book in the (?) Alexandrian edition, which was entirely composed of poems in this metre
² prob. = 'sitting on a throne of inlaid wood or metal'
³ cf. 172, Alc. 2.: not sparrows, see *Proc.* (opp.), *Stat. S.* 1. 2.

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αἰνψα δ' ἔξικοντο· σὺ δ', ὁ μάκαιρα,
 μειδιάσαις' ἀθανάτῳ προσώπῳ
 15 ἥρε' ὅττι δηῦτε πέπονθα, κῶττι
 δηῦτε κάλημι,
 κῶττ' ἔμω μάλιστα θέλω γένεσθαι
 μαινόλα θύμῳ· τίνα δηῦτε πείθω
 καὶ σ' ἄγην ἐς Φάν φιλότατα; τίς τ', ὁ
 20 Ψάπφ', ἀδικήει;¹
 καὶ γὰρ αἱ φεύγει, ταχέως διώξει,
 αἱ δὲ δῶρα μὴ δέκετ', ἀλλὰ δώσει,
 αἱ δὲ μὴ φίλει, ταχέως φιλήσει
 κωὐκ ἐθέλοισα·
 25 ἔλθε μοι καὶ νῦν, χαλέπαν δὲ λῦσον
 ἐκ μερίμναν, ὅσσα δέ μοι τέλεσσαι
 θῦμος ἴμμέρρει, τέλεσον, σὺ δ' αὕτα
 σύμμαχος ἔσσο.

ταῦτης τῆς λέξεως ἡ εὐέπεια καὶ ἡ χάρις ἐν τῇ συνεχείᾳ καὶ
 λειτήτῃ γέγονε τῶν ἀρμονιῶν. παρακεῖται γὰρ ἀλλήλοις τὰ
 ὄνδρατα καὶ συνύφανται κατά τινας οἰκειότητας καὶ συζυγίας
 φυσικὸς τῶν γραμμάτων . . .

2

[Longin.] Subl. 10 οὐκοῦν ἐπειδὴ πᾶσι τοῖς πράγμασι φύσει
 συνεδρεύει τινὰ μόρια ταῖς ὑλαῖς συνυπάρχοντα, ἐξ ἀνάγκης γένοιτ'
 ἂν ἡμῖν ὕψους αἴτιον τὸ τῶν ἐμφερομένων ἐκλέγειν αἱ τὰ καιρώ-
 τατα, καὶ ταῦτα τῇ πρὸς ἀλληλα ἐπισυνθέσει καθάπερ ἐν τι σῶμα
 ποιεῖν δύνασθαι· τὸ μὲν γὰρ τῇ ἐκλογῇ τὸν ἀκροατὴν τῶν λημμά-
 των, τὸ δὲ τῇ πυκνώσει τῶν ἐκλελεγμένων προσάγεται. οἷον ἡ
 Σαπφὼ τὰ συμβαίνοντα ταῖς ἐρωτικαῖς μανίαις παθήματα ἐκ τῶν
 παρεπομένων καὶ ἐκ τῆς ἀληθείας αὐτῆς ἐκδστοτε λαμβάνει. ποῦ
 δὲ τὴν ἀρετὴν ἀποδείκνυται; ὅτε τὰ ἄκρα αὐτῶν καὶ ὑπερτεταμένα
 δεινὴ <γίγνεται> καὶ ἐκλέξαι καὶ εἰς ἀλληλα συνδῆσαι·

¹ E (Ibid.): mss καὶ, καὶ (not καὶ), or μαι (from above) corrected to καὶ, then σαγήνεσαν, σαγήνευσαν, σαγήν εσσαν, or σαγήνεσσαν κ.τ.λ.: σ' emph. τ' E: mss (cf. above) σ or omit

SAPPHO

drawn thee towards the dark earth, and lo! were there; and thou, blest Lady, with a smile on that immortal face, didst gently ask what ailed me, and why I called, and what this wild heart would have done, and 'Whom shall I make to give thee room in her heart's love, who is it, Sappho, that does thee wrong? for even if she flees thee, she shall soon pursue; if she will not take thy gifts, she yet shall give; and if she loves not, soon love she shall, whether or no;—

O come to me now as thou camest then, to assuage my sore trouble and do what my heart would fain have done, thyself my stay in battle.

The verbal beauty and the charm of this passage lie in the cohesion and smoothness of the joinery. Word follows word inwoven according to certain natural affinities and groupings of the letters . . .

2

[Longinus] *The Sublime*: Since everything is naturally accompanied by certain affixes or accidents coexistent with its substance, it follows that we should find the source of sublimity in the invariable choice of the most suitable ideas, and the power to make these a single whole by combining them together. The first attracts the listener by the choice of subject-matter, the second by the cohesion of the ideas we choose. Sappho, for instance, always expresses the emotions proper to love-madness by means of its actual and visible concomitants. If you ask where she displays her excellence, I reply that it is where she shows her skill, first in choosing, and then in combining, the best and the most marked of those concomitants. Compare this :

LYRA GRAECA

Φαίνεται μοι κῆνος ἵσος θέοισιν
ἔμμεν ὡνηρ ὅττις ἐνάντιός τοι
ἰζάνει καὶ πλάσιον ἀδυ φωνεί-
σας ὑπακούει

5 καὶ γελαίσας ἴμμέροεν, τὸ δὴ μαν¹
κάρξαν ἐν στήθεσσιν ἐπεπτοασεν².
ὡς γὰρ ἔσ τ' ἵδω, Βρόχε', ὡς με φώνας
οὐδεν ἔτ' ἵκει,³

ἀλλὰ κὰμ μὲν γλῶσσα Φέαγε, λέπτον⁴
10 δ' αὔτικα χρῶ πῦρ ὑπαδεδρόμακεν,⁵
ὅππάτεσσι δ' οὐδεν ὅρημ', ἐπιρρόμ-
βεισι δ' ἄκουαι,

ἀ δέ μ' ἵδρως κακχέεται,⁶ τρόμος δὲ
παῖσαν ἄγρη, χλωροτέρα δὲ ποίας
15 ἔμμι, τεθνάκην δ' ὀλίγω 'πιδεύFην⁷
φαίνομαι.—ἀλλὰ

πάντ<α νῦν τ>ολμάτε', ἐπεὶ πένησα.⁸

· · · · ·

οὐ θαυμάζεις, ὡς ὑπὸ τὸ αὐτὸ τὴν ψυχήν, τὸ σῶμα, τὰς ἀκοὰς, τὴν
γλῶσσαν, τὰς ὄψεις, τὴν χρόαν, πάνθ' ὡς ἀλλότρια διοιχμενα
ἐπιζητεῖ, καὶ καθ' ὑπεναυτιώσεις ἄμα ψύχεται καλεται, ἀλογιστεῖ
φρονεῖ, ἢ γὰρ φοβεῖται μὴ⁹ παρ' ὀλίγον τεθνήκεν, ἵνα μὴ ἐν τι
περὶ αὐτὴν πάθος φαίνηται, παθῶν δὲ σύνοδος; πάντα μὲν τοιαῦτα
γίνεται περὶ τοὺς ἐρῶντας. ἡ λῆψις δ', ὡς ἔφην, τῶν ἄκρων καὶ
ἡ εἰς ταῦτα συναίρεσις ἀπειργάσατο τὴν ἔξοχήν.

¹ Ahr: mss μὴ μὰν ² Robortelli -E (Camb. Philol. Soc. Proc. 1920), cf. E.M. 407. 22: mss καρδίαν ἐν στήθεσσι (-εσιν) ἐπτόσεν (corr. in one to ἐποπτόσεν) ³ E (Ibid.): mss ὡς γ. σῖδω βρόχεως (βροχέως) κ.τ.λ. ⁴ or γλῶσσ' ἔάγη δν δὲ λέπτον Ald. with Plut. ⁵ a perh. for αι = η cf. αἴμανος

SAPPHO

It is to be a God, methinks, to sit before you and listen close by to the sweet accents and winning laughter which have made the heart in my breast beat so fast and high. When I look on you, Brocheo,¹ my speech comes short or fails me quite, I am tongue-tied²; in a moment a delicate fire has overrun my flesh, my eyes grow dim and my ears sing, the sweat runs down me and a trembling takes me altogether, till I am as green and pale as the grass,³ and death itself seems not very far away;⁴—but now that I am poor, I must fain be content⁵

Is it not marvellous how she has recourse at once to spirit, body, hearing, tongue, sight, flesh, all as quite separate things, and by contraries both freezes and burns, raves and is sane, and indeed is afraid she is nearly dead, so that she expresses not one emotion but a concourse of emotions? Now all such things are characteristic of the lover, but it is the choice, as I said, of the best and the combination of them into a single whole, that has produced the excellence of the piece.⁶

¹ (or Brochea) dimin. of a compd. of *βραχύς*, cf. Catull. and see Camb. Philol. Soc. Proc. 1920 ² the Greek is ‘my tongue is broken up’ ³ cf. Macbeth 1. 7 ⁴ the Greek words for swooning are mostly metaphors from dying ⁵ metaphorical (‘beggars can’t be choosers’) and explained by the lost sequel; = ‘if I cannot see you face to face I must fain be content with distant reverence’ ⁶ cf. Plut. Pr. in Virt. 10, Cram. A.P. 1. 39, Plut. Erot. 18, Demetr. 38, Cram. A.O. 1. 208. 15, Sch. Il. 22. 2, Catull. 51

Wil. ¹ Long. (cf. ψύχεται below) apparently read κὰδ δ' θέρως ψῦχρος χέεται: his mss ἐκ δὲ (ἐκαδὲ) μ' ίδ. ψ. κακχέεται: but μοι is necessary and the above is quoted Cram. A.O. 1. 208 to show id. is fem. ² E (Ibid.): mss πιδευσην, πιδευην, or πιδευκην ³ E (Ibid.): mss ἀ. παντόλματον ἐ. (ε. καὶ) πένητα ⁴ Heller -E: mss ή γὰρ φοβεῖται ή

LYRA GRAECA

3

Eust. 729. 20 (*P. 8. 555*) ἵστειν δὲ δτι ἐν τῷ 'φαεινὴν ἀμφὶ σελήνην' οὐ τὴν πλησιφαῖ νοητέον καὶ πληροσελήνην· ἐν αὐτῇ γὰρ ἀμαράδ εἰσι τὰ ἄστρα ὡς ὑπεραυγαζόμενα, καθὰ καὶ ἡ Σαπφώ που φησίν.

"Ἄστερες μὲν ἀμφὶ κάλαν σελάνναν
ἀψ ἀπυκρύπτοισι φάεννον εἶδος,
ὅπποτα πλήθοισα μάλιστα λάμπησ'
ἀργυρία γάν.¹

4

Hermog. π. ἰδεῶν (*Rhet. Gr. Walz 3. 315*) [π. γλυκύτητος]· καὶ τὰς μὲν οὐκ αἰσχρὰς (τῶν ἡδονῶν) ἔστιν ἀπλῶς ἐκφράζειν, οἷον κάλλος χωρίου καὶ φυτείας διαφόρων καὶ βευμάτων ποικιλίαν καὶ δσα τοιαῦτα. ταῦτα γὰρ καὶ τῇ ἐψει προσβάλλει ἡδονὴν δρώμενα καὶ τῇ ἀκοῇ δτε ἔξαγγέλλει τις. ὕσπερ ἡ Σαπφώ·

. ἀμφὶ δ' ὕδωρ
ψῦχρον <ῶνεμος>² κελάδει δι' ὕσδων
μαλίνων, αἰθυσσομένων δὲ φύλλων
κῶμα κατάρρει.³

καὶ δσα πρὸ τούτων γε καὶ μετὰ ταῦτα εἱρηγται.

5⁴ εἰς Ἀφροδίτην

Str. 1. 40 εἰ δὲ Φοίνικας εἰπάνταν ὀνομάζει ("Ομηρος) καὶ Σιδωνίους τὴν μητρόπολιν αὐτῶν, σχῆματι συνήθει χρῆται ὡς . . . "Ιδην δ' ἵκανεν καὶ Γάργαρον" καὶ Σαπφώ.

Αἴ σε Κύπρος καὶ Πάφος ἡ Πάνορμος . . .⁵

¹ λάμπησ' ἀ. γ. (ορ ἀργυρα γαῖαν?) Blf. -E, cf. JuL. Ep. 19 Σ. ἡ καλὴ τὴν σελήνην ἀργυρέαν φησὶ καὶ διὰ τοῦτο τῶν ἄλλων ἀπτέρων ἀποκρύπτειν τὴν ὄψιν: mss λάμπη γάν² E (wrongly read as δν ἐμδς and then cut out)³ mss καὶ αἰθ. κ.τ.λ.
⁴ cf. Men. Rh. Gr. Walz 9. 135 (π. τῶν κλητικῶν) ἄμα μὲν γὰρ ἐκ πολλῶν τόπων τοὺς θεοὺς ἐπικαλεῖν ἔξεστιν, ὡς παρὰ τῇ Σ. . . . πολλαχοῦ εὑρίσκομεν⁵ αἴ E: mss ή καὶ B: mss ή

SAPPHO

3 1

Eustathius on the *Iliad*: Note that in the words 'around the bright moon' we are not to understand the moon at her full; for then the stars are dim because they are outshone, as Sappho somewhere says:

Around the fair moon the bright beauty of the stars is lost them when her silver light illumines the world at its fullest.

4 2

Hermogenes *Kinds of Style* [on sweetness or charm]: All clean and honest pleasures may be described simply, as for instance the beauty of a place, the variety of trees and plants, the sweet diversity of rivers and brooks. Such things give pleasure to the eye when they are seen, and to the ear when they are told of. Compare Sappho:

. . . And by the cool waterside the breeze rustles amid the apple-branches, and the quivering leaves shed lethargy;

and all that precedes and follows this.

5 To APHRODITE

Strabo *Geography*: Now if in speaking of the Phoenicians Homer [*Od.* 4. 83] adds mention of the inhabitants of their mother city Sidon, he is using a common form of speech, as for instance, . . . and 'he came to Ida and Gargarus' (*Il.* 8. 48) and Sappho's line:

Whether thou [art at] Cyprus and Paphos or at Panormus . . .³

¹ cf. Cram. *A.P.* 3. 233, 31 ² cf. Sch. Hermog. *Rh. Gr.* 7. 883 Walz (see *fr.* 150) ³ doubtless from an invocation to Cypris, perh. 1st line of 6

LYRA GRAECA

6 εἰς Ἀφροδίτην

Ath. 11. 463c διόπερ στινιούσι καὶ ἡμῖν ἐπὶ τὰς Διονυσικὰς ταῦτας λαλίας ‘οὐδὲ εἰς ἄν εὐλόγως φθονήσαι νοῦν ἔχων’ κατὰ τοὺς Ἀλέξιδος Ταραντίνους. ‘οἱ τῶν πέλας | οὐδέν’ ἀδικοῦμεν οὐδέν. . . ὅς δ’ ἄν πλεῖστα γελάσῃ καὶ πίῃ | καὶ τῆς Ἀφροδίτης ἀντιλάβηται τὸν χρόνον | τούτον δν ἀφεῖται, καν τύχη γ’, ἔρανου τινος, | πανηγυρίσας ἥδιστ’ ἀπῆλθεν οἴκαδε.’ καὶ κατὰ τὴν καλὴν οὖν Σαπφώ.

χρυσίαισιν ἐν κυλίκεσσιν ἄβραις¹
συμμεμείγμενον θαλίαισι νέκταρ
οἰνοχόεισα

² τοῖς ἔταίροις τούσδεσ' ἔμοις τε καὶ σοῖς.² . . .

7 [εἰς Ἀφροδίτην] and 8

Apoll. *Pron.* 81. 23 σοί· Ἀττικῶς. Ἰωνες, Αἰολεῖς δμοίως·

*σοὶ δ' ἔγω λεύκας ἐπὶ δᾶμον αἴγος
<πίονα καύσω>.³*

Σαπφώ· καὶ τὸ κατὰ πολὺ τὸ⁴ διὰ τοῦ τ·

κάπιλείψω τοι . . .

9 εἰς Ἀφροδίτην

Id. Synt. 350 (247) εἰσὶ τῆς εὐχῆς ἐπιρρηματα παραστατικά·

Αἴθ' ἔγω, χρυσοστέφαν' Ἀφρόδιτα,
τόνδε τὸν πάλον λαχόην⁵ . . .

¹ Blf.: mss ἀθροις from l. 5 ² τοισδεσ(ι) E, cf. Alc. 126, Od. 10. 268, 21. 93, Ad. 51: mss τούτοισι τοῖς ἑταῖροις ἔμοις τε καὶ σοῖς (masc. an adaptation? or see opp.) ³ Ahr: mss ἐπιδαιμον alγ. ⁴ E: mss κατὰ ἀπόλυτον ⁵ B: mss -οίνη

¹ either the gender of the 'comrades' is changed to suit the
190

SAPPHO

6 To APHRODITE

Athenaeus *Doctors at Dinner*: This being so, our own gathering together like this for talk over the wine-cup, 'no man of sense could reasonably grudge us,' as Alexis says in *The Tarentines*; 'for we never do our neighbours injury . . . ; and whoever laughs, drinks, loves, and, if he is lucky, dines out, the most during his time of liberty [from death and darkness], he goes home [to death] the best satisfied with his days at the festival.' And so let me say in the words of the beautiful Sappho:

. . . Come, Queen of Love, to bear round golden cups of nectar mingled with gentle cheer unto these comrades of thine and mine.¹

7 [To APHRODITE] and 8

Apollonius *Pronouns*: Σοι 'to thee' Attic. Ionic and Aeolic have alike this form—compare Sappho:

and to thee I [will burn the rich] fat of a white goat,—²

and the form usual to them with τ, as

and I will leave behind for thee . . .

9³ To APHRODITE

Id. *Syntax*: There are hortatory adverbs of supplication; compare:

O golden-wreathed Aphrodite, would that such a lot as this were mine . . . !

quoter's company (he proceeds 'for whose [masculine] benefit I must now remark'), or this was once the introductory poem to Sappho's *Epithalamia*, the masculine including the feminine: the nectar is of course metaphorical ² white goats were sacrificed to Aphrodite Pandemos, cf. Luc. *D. Mer.* 7 ³ cf. Hdn. π. παθ. 2. 280. 31 Lentz, *E.M.* 558. 28

LYRA GRAECA

10

Apoll. Pron. 113. 8 Αἰολεῖς ἀμμέτερον καὶ ἄμμον καὶ ὄμμον καὶ σφόν. Σαπφώ.

*αἴ με τιμίαν ἐπόησαν ἔργα
τὰ σφὰ δοῖσαι . . .*

11

Aristid. 2. 508 π. Παραφθέγματος. οἷμαι δέ σε καὶ Σαπφοῦς ἀκηκοέναι πρός τινας τῶν εὐδαιμόνων δοκουσάν εἶναι γυναικῶν μεγαλαυχουμένης καὶ λεγούσης ὡς αὐτὴν αἱ Μοῦσαι τῷ ὅντι ὀλβίαν τε καὶ ζηλωτὴν ἐποίησαν, καὶ ὡς οὐδὲ ἀποθανούσης ἔσται λήθη.

*e.g. ἀλλ’ ἔμ’ ὀλβίαν ἀδόλως ἔθηκαν
χρύσιαι Μοῖσαι οὐδὲ ἔμεθεν θανοίσας
ἔσσεται λάθα.*

12

Ath. 13. 571 d καλοῦσι γοῦν καὶ αἱ ἐλεύθεραι γυναῖκες ἔτι καὶ νῦν καὶ αἱ παρθένοι τὰς συνήθεις καὶ φίλας ἐταίρας, ὡς ἡ Σαπφώ.

*. . . τάδε νῦν ἐταίραις
ταῖς ἔμαισι τέρπνα κάλως ἀείσω.¹*

13

Et. Mag. 449. 36 ὥσπερ δαμῶ δαμείω, οὕτω θῶ θέω· καὶ παρὰ Σαπφοῖ·

*. . . ὅττινας γὰρ
εὖ θέω, κῆνοι με μάλιστα σίννον-
ται . . .*

¹ ἔμοισι Seid : mss ἔμαις

SAPPHO

10

Apollonius *Pronouns*: Aeolic has the forms ἀμμέτερος and ἄμμος 'our,' ὅμμος 'your,' and σφός 'their'; compare Sappho:
... [the Muses?] who have made me honoured
by the gift of their work

11

Aristides *On the Extemporised Addition*: I think you must have heard how Sappho, too, once boasted to certain women reputed prosperous, that the Muses had given herself the true happiness and good fortune, and even when she was dead she would not be forgotten.

e. g. But I have received true prosperity from
| the golden Muses, and when I die I shall
not be forgot.

12¹

Ath. *Doctors at Dinner*: For free women to this day and girls will call a friend or acquaintance 'hetaira' or 'comrade,' as Sappho does:

These songs I will sing right well to-day for the delight of my comrades.

13²

Etymologicum Magnum: As instead of δαμῶ 'subdue' we find δαμεῖω, so for θῶ 'do' we find θέω; compare Sappho:

For those I have done good to, do me the greatest wrong.

¹ prob. from a poem introductory to a 'Book' of poems to her friends ² cf. Choer. 259; wrongly identified by Wil. with *Ox. Pap.* 1231. 16 (see 15 below)

LYRA GRAECA

14

Apoll. Pron. 98. 2 ὑμμιν Αἰολεῖς·

ταῖς κάλαισ' ὑμμιν <τὸ> νόημα τῶμον
οὐ διάμειπτον.¹

15²

Oxyrh. Pap. 1231. 16. 11–12

•] λαν· ἔγων δ' ἔμ' αὕτα
τοῦτο σύνοιδα·

16

Sch. Pind. P. 1. 10 [Διὸς αἰετός]. πάνυ γὰρ διετύπωσεν, ὅτι
δὴ δ ἀετὸς ἐπικαθήμενος τῷ τοῦ Διὸς σκῆπτρῳ καὶ κατακηλούμενος
ταῖς μουσικαῖς φᾶσις εἰς ὕπνον κατάγεται, ἀμφοτέρας χαλάσσας τὰς
πτέρυγας . . . ἡ δὲ Σαπφὼ ἐπὶ τοῦ ἐναντίου ἐπὶ τῶν περιστερῶν·

ταῖσι <δὲ> ψαῦκρος μὲν ἔγεντο θῦμος,
πάρ δ' ἵειστι τὰ πτέρα . . .³

17

Vet. Et. Mag. Miller p. 213 μελεδῶναι· αἱ τὰ μέλη ἔδουσαι
φροντίδες . . . καὶ αἱ Αἰολεῖς σταλαγμὸν τὴν ὁδύνην λέγουσιν·
Σαπφὼ·

• κατ' ἔμον στέλεγμον.⁴
ἀποστάζουσι γὰρ καὶ μέουσιν.

¹ τὸ Bek. ² so *Apoll. Pron.* 51. 1, but 80. 10 ἔμ' αὕτα
τοῦτ' ἔγων συνδίδα: *Pap.* εγώδεμ' [. . . |] γοίδα
³ ψαῦκρος Fick from Hesych: mss ψυχρὸς ⁴ σταλαγμόν and
στέλεγμόν mss; the first, the form the word would take in
Attic, is necessary to the etymology; in the quotation perh.

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SAPPHO

14

Apollonius *Pronouns*: The form *ὦμην* ‘to you’ is used in Aeolic; compare:

Towards you pretty ones this mind of mine can never change.

15¹

From a Second-Century Papyrus:

. . . and as for me, I am conscious of this: . . .

16

Scholiast on Pindar: He has given a complete picture of the eagle sitting on Zeus’s sceptre and lulled to sleep by the music, letting both his wings lie slack. . . . Sappho on the contrary says of the doves:

And as for them their heart grows light and they slacken the labour of their pinions.²

17³

Old *Etymologicum Magnum*: *μελεδῶναι* ‘cares’: the thoughts which devour the limbs . . . and the Aeolic writers call pain *σταλαγμός* ‘a dripping’; compare Sappho:

. . . because of my pain;
for they [pains or wounds?] drip and flow.

¹ cf. Apoll. *Pron.* 51. 1, 80. 10 ² when they reach the nest? ³ cf. *E.M.* 576. 22

στέλνυμον *E*, cf. ἀνασταλύζω and Hesych. ἀστυλάζει (sic) and ἀσταλυχεῖν

195

o 2

LYRA GRAECA

18

Et. Mag. 335. 38 τὰ γὰρ δύο σσ εἰς ζ τρέπουσιν οἱ Αἰολεῖς· τὸ γὰρ ἐπιπλήσσω ἐπιπλάζω· Σαπφώ·

τὸν δ' ἐπιπλάζοντ' ἄνοαι φέροιεν
καὶ μελέδωναι.¹

19

Amm. π. διαφ. λέξ. 23 ἄρτι καὶ ἄρτιως διαφέρει. ἄρτι μὲν γάρ ἔστι χρονικὸν ἐπίρρημα, τὸ δ' ἄρτιως ἐπὶ τοῦ ἀπηρτισμένου ἔργου τελείως. θστε ἀμαρτάνει Σαπφὼ λέγουσα·

Ἄρτιως μ' ἀ χρυσοπέδιλλος αὖως
<ἢλθε καὶ>² . . .
ἀντὶ <τοῦ> χρονικοῦ ἐπιρρήματος.

20

Sch. Ar. Pac. 1174 διαφέρουσι γὰρ αἱ Λυδικαὶ βαφαὶ . . . καὶ Σαπφώ·

. πόδας δὲ
ποίκιλος μάσλης ἐπέτεννε, Λύδι-
ον κάλον ἔργον.³

21

Sch. Ap. Rh. 1. 727 ἐρευθήσσα δὲ ἀντὶ τοῦ πυρρά, ὑπέρυθρος,
καὶ ξστι παρὰ τὸ Σαπφικόν·

. παντοδάπανις μεμειγμέ-
να χροῖαισιν

¹ Hdn. ἐπιπλάζοντες: ἄνοαι = ἄνοαι (for pl. cf. μανίαι) *E*: mss ἄνεμοι, Hdn. ἀν ἄμοι: καὶ μελ. only in Hdn. ² μ' ἀ Seid: mss μὲν ἀ: ἢλθε κ. *E*, cf. [Theocr.] *Meg.* 121 ³ mss μάσθης but cf. Heph. 12: ἐπέτεννε *E*, cf. Eur. *Bacch.* 936: mss Sch. ἐκάλυπτε, Poll. εἶπε (both from corruption ἐπε)

SAPPHO

18¹

Etymologicum Magnum: For the Aeolic writers change double *s* to *z*; they write ἐπιπλήσσω ἐπιπλάζω; compare Sappho:

And as for him who blames [me?] may frenzies and cares seize upon him.

19

Ammonius *Words which Differ*: ἀπρὶ differs from ἀπρίως; for ἀπρὶ is an adverb of time, whereas ἀπρίως is used of that which is fully completed; so Sappho is wrong in saying:

The golden-slippered Dawn had just [come] upon me [when] . . .;
instead of the adverb of time.

20²

Scholiast on Aristophanes *Peace*: For the Lydian dyes differ . . . and Sappho says:

. . . and a motley gown (?), a fair Lydian work,
reached down to [her] feet.

21

Scholiast on Apollonius of Rhodes *Argonautica*: ἐρευθήεσσα [epithet of Jason's mantle] is used instead of πυρρός, ὑπέρροθος, 'ruddy,' and is contrary to Sappho's description:

. . . mingled with all manner of colours

¹ cf. Hdn. 2. 929. 19 Lentz ² cf. Poll. 7. 93, who says it was a sort of sandal, but the sing. and 'dyes' are against this

LYRA GRAECA

22

Apoll. *Pron.* 66. 3 ἐμέθεν πυκνῶς αἱ χρήσεις παρὰ Αἰολεῦσιν.
(124).

. ή τίν' ἄλλον
<μᾶλλον> ἀνθρώπων ἔμεθεν φίλησθα ;¹

23

Et. Mag. 485. 45 οἱ Αἰολεῖς . . . ποθέω ποθήω, οἶον.
καὶ ποθήω καὶ μάομαι . . .

24 εἰς Ἐκάτην

Philod. π. εὺσεβ. 42 Gomperz [Σαπ]φὼ δὲ τ[ὴν θεδν]
χρυσοφαῆ θερ[άπαιν]αν Ἀφροδίτ[ης] (εἶναι λέγει).

e. g. Χρυσόφανες ὡς Φεκάτα θέραπνα
| Ἀφροδίτας . . .²

25

Mar. Plot. *Art. Gram.* 6. 516 Keil [de dactylico metro]: Adonium dimetrum dactylicum catalecticum a Sappho inventum est, unde etiam Sapphicum nuncupatur monoschematistum, semper enim dactylo et spondeo percutitur;

ὡς τὸν Ἄδωνιν.

26

Apoll. *Pron.* 82. 16 [π. τῆς οἵ]: Αἰολεῖς σὲν τῷ Φ.
· φαίνεται Φοι κῆνος³

¹ μᾶλλον *B* ² for ἄ in voc. cf. Hfm. *Gr. Dial.* 2. 538 :
cf. Hesych. θεράπνη ³ probably not a variant of 2. 1

SAPPHO

22

Apollonius *Pronouns*: $\epsilon\mu\theta\epsilon\nu$ 'of me'; it occurs frequently in the Aeolic writers; compare (124) and:

. . . O whom in all the world do you love better than me?

23¹

Etymologicum Magnum: The Aeolic writers use . . . and $\pi\omega\theta\eta\omega$ for $\pi\omega\theta\epsilon\omega$ 'I long,' as:

. . . and I long and I yearn . . .

24 To HECATE

Philodemus *Piety*: And Sappho calls the Goddess (Hecate):

Aphrodite's golden-shining handmaid . . .

25

Marius Plotius *Art of Grammar* [on the Dactylic Metre]: The dactylic Adonian dimeter catalectic was invented by Sappho, and that is why it is also called the monoschematist Sapphic, for it is always composed of a dactyl and a spondee; compare:

Woe for Adonis!

26

Apollonius *Pronouns* [on *oī* 'to him']: Aeolic writers use the form with digamma (*w*):

That man seems to himself . . .

¹ also in *Et. Gud.* 294. 40

LYRA GRAECA

27

Apoll. *Pron.* 100. 5 ἄμμε Αἰολεῖς·

. . . ὅπταις ἄμμε

Σαπφὼ πρώτῳ.

28

Max. *Tyr.* 24 (18). 9 Διοτίμα λεγει, ὅτι θάλλει μὲν Ἔρως εὐκορῶν, ἀποθυῆσκει δὲ ἀπορῶν· τοῦτο Σαπφὼ συλλαβοῦσα εἶπε γλυκύπικρον (81) καὶ

ἀλγεσίδωρον·

τὸν Ἔρωτα Σωκράτης σοφίστην λέγει, Σαπφὼ
μυθόπλοκον.

29

Jul. *Ep.* 18 ἀλλ' εἰς αὐτοὺς ἀν τῶν ὑμετέρων ὄρῶν τὸν πρόποδας ἔπτην, ίνα σε, τὸ μέλημα τούμδν, ὡς φησιν ἡ Σαπφώ, περιπτύξωμαι.

e. g. ὡς τε, μέλημα τῷμον,
| περπτύγω¹

30

Philostr. *Im.* 2. 1 τοσοῦτον ἀμιλλῶνται (αἱ παρθένοι) ροδοπήχεις καὶ ἐλικώπιδες καὶ καλλιπάρηοι καὶ μελίφωνοι, Σαπφοῦς τοῦτο δὴ τὸ ἥδν πρόσφθεγμα.

Aristaen. 1. 10 πρὸ τῆς παστάδος τὸν ὑμέναιον ἥδον αἱ μουσικῶτεραι τῶν παρθένων καὶ μειλιχοφωνότεραι,² τοῦτο δὴ Σαπφοῦς τὸ ἥδιστον φθέγμα.

e. g. παρθένοισι
| μελλιχοφώναις³

¹ perh. imitated by Bion 1. 44 ² E: mss. -φωνοι ³ so E: Ar. prob. found the more easily corruptible μελλιχοφ. in his copy of Phil.

SAPPHO

27

Apollonius *Pronouns*: 'Αὐτεῖ, 'us' or 'me,' is used in Aeolic; compare:

. . . you burn me . . .;

Sappho in her first Book.

28

Maximus of Tyre *Dissertations*: Diotima says (in Plato's *Symposium*) that Love flourishes when he has plenty and dies when he is in want; Sappho, putting these characteristics together, called him bitter-sweet (81) and

giver of pain.¹

Socrates calls love sophistical, Sappho a
weaver of tales.

29

Julian *Letter to Eugenius*: . . . but I should fly to the
very foot of your mountains

to embrace you, my beloved,

as Sappho says.

30

Philostratus *Pictures*: The maidens so vied with one another, rose-armed, saucy-eyed, fair-cheeked, honey-voiced (?)—this is Sappho's delightful epithet.

Aristaenetus *Letters*: Before the bride-chamber rang out the wedding-song from such of the maidens as were the more musical and gentle-voiced²—this is Sappho's most delightful word.

e. g. . . . to gentle-voiced maidens

¹ cf. *Jfr.* 42 ² Ar. is prob. imitating Phil., in whose mss 'honey-voiced' is prob. a mistake

LYRA GRAECA

31 εἰς Ἔρωτα

Sch. Ap. Rh. 3. 26 [παιδὶ ἐφ, i. e. Κύπριδος]: Ἀπολλώνιος μὲν Ἀφροδίτης τὸν Ἐρωτα γενέταλογεῖ, Σαπφὼ δὲ Γῆς καὶ Οὐράνου.

Sch. Theocr. 13. 2 [φτινι τοῦτο θεῶν ποκα τέκνου ἔγεντο]: ἀμφιβάλλει τίνος νίδν εἴπη τὸν Ἐρωτα· Ἡσίοδος μὲν γὰρ . . . Σαπφὼ Ἀφροδίτης <ἢ Γῆς>¹ καὶ Οὐράνου.

Paus. 9. 27. 2 Ἡσίοδον δὲ . . . οἶδα γράψαντα ὡς Χάos πρῶτον, ἐπὶ δὲ αὐτῷ Γῆ τε καὶ Τάρταρος καὶ Ἐρωτα γένοιτο. Σαπφὼ δὲ ἡ Λεσβία πολλά τε καὶ οὐχ διολογοῦντα ἀλλήλοις ἐς Ἐρωτα ἔσε.

e. g. Φίλτατον Γαίας γένος Ὄρρανω τε

32 εἰς Ἔσπερον

Him. Or. 13. 9 ἀστὴρ οίμαι σύ τις ἐσπέριος,

Ἄστερων πάντων ὁ κάλιστος² . . .

Σαπφοῦς τοῦτο δὴ τὸ εἰς Ἔσπερον δόσμα.

33 [εἰς Πειθώ]

Sch. Hes. Op. 73 [πότνια Πειθώ]: Σαπφὼ δέ φησι τὴν Πειθώνα Ἀφροδίτης θυγατέρα.

e. g. Ω γένος θελξίμβροτον Ἀφροδίτας

34

Berl. Klassikertexte 5 P 5006

.]θε θῦμον
.]μι πάμπαν
.]δύναμαι
.]
.]ας κεν ἡ μοι
.]ς ἀντιλάμπην

SAPPHO

31 To Love

Scholiast on Apollonius of Rhodes *Argonautica* 3. 26 ['her son']: Apollonius makes Love the son of Aphrodite, but Sappho of Earth and Heaven.

Scholiast on Theocritus 13. 2 ['from what God soever sprung']: He is doubtful of whom to call Love the son; for Hesiod . . . and Sappho, of Aphrodite or of Earth and Heaven.

Pausanias *Description of Greece*: Hesiod I know has made Chaos the first creation, and then Earth and Tartarus and Love. And in the poems of Sappho the Lesbian there are many mutually inconsistent sayings about Love.

e. g. Dearest Offspring of Earth and Heaven

32¹ To HESPERUS

Himerius *Declamations*: You must be as it were an evening star,

Fairest of all the stars that shine,
as Sappho says in her Ode to Hesperus.

33 [To PERSUASION]

Scholiast on Hesiod *Works and Days*: ['queenly Persuasion']: Sappho calls Persuasion the daughter of Aphrodite.

e. g. Man-beguiling daughter of Aphrodite

34

From a Seventh-Century Manuscript:

. . . . heart altogether [if]
I can shall be to me shine back

¹ cf. Him. 3. 17

¹ Wil.

² B: mss καλλιστος

LYRA GRAECA

. . . . κάλον πρόσωπον
]
 εἶγχροῖσθεις
]'[. .]ρος?

35 [πρὸς Χάραξον]

Berl. Klassikertexte 5 P 5006 verso + Oxyrh. Pap. 424¹

- .]δώσην.
- [αὶ κλ.]ύτων μέν τ' ἐπ[πότεαι πεδ' ἄνδρων]
 [κων̄ κ]άλων κάσλων, ἔ[νέπεις δὲ χαίρην]
 ·[τοῑ φι]λοις, λύπης τέ μ[ε σοὶ γένεσθαι]
 5 [φαὶς ἔ]μ' ὄνειδος,
 [ἢτορ] οἰδήσαις, ἐπὶ τα[ῦτ' ἀρέσκεο]
 [καρδι]αν· ἄσαιο· τὸ γὰρ ν[όημα]
 [τῶ]μον οὐκ οὔτω μ[αλάκως χόλα παί-]
 [δων] διάκηται.
- 10 [ἀλλὰ] μὴ δόαζε· [γέροντας ὅρνις]
 [οὐκ ἄγρη βρό]χις· συνίημ['] ἔγω σε]
 [οἱ πρὶν ἐσπό]λης² κακότατο[s, οἴφ]
 δ' ἀντετέθη]μεν
 [δαιφ. σὺ δ' ὡ]ν ἀτέραις με[μήλων]
- 15 [λωόνων τίθ]η φρένας· εῦ[κολον γὰρ]
 [νῶν τράφοισ]α τοὶς μάκα[ρας σάφ' οἰδ' ἔ-]
 [μοι παρέοντας.]³

36 εἰς Νηρῆδας

Ox. Pap. 7

[Χρύσιαι]⁴ Νηρῆδες, ἀβλάβη[ν μοι]
 [τὸν κασί]γνητον δότε τυίδ' ἵκεσθα[ι,]

¹ identification due to E. Lobel ² i.e. ἔστάλης ³ restored by Blass, Buecheler, B, and E; cf. C.R. 1909, 1921
⁴ epithet uncertain; Κύπρι καὶ is too long

SAPPHO

. fair face en-
grained . . .

35¹ [To CHARAXUS]

From the reverse of the same Manuscript and a Third-Century Papyrus

. . . will give. If you hover about the notable rather than the good and noble, and bid your friends go their ways, and grieve me by saying in your swelling pride that I, forsooth, am become a reproach to you, at such things as these you may rejoice your heart. Feed your fill. For as for me, my mind is not so softly disposed to the anger of a child. But make no mistake in this; the snare never catches the old bird; I know what was the depth of your knavery before, and of what sort is the foe I am opposed to. Be you better advised then, and change your heart; for well I know that being of a gentle disposition I have the Gods on my side.

36² To THE NEREIDS

From a Third-Century Papyrus:

Golden Nereids, grant me I pray my brother's safe return, and that the true desires of his heart

¹ prob. a letter to her erring brother Charaxus ² prob.
a complete letter to the same (handed to him on his return
from Egypt?) asking reconciliation

LYRA GRAECA

[κὰ μὲν] ὡς θύμῳ κε θέλη γένεσθαι,
 [ταῦτα τε] λέσθην.¹
 5 [ὅσσα δὲ πρόσθ] ἀμβροτε, πάντα λῦσα[ι,]
 [καὶ φίλοι] σι Φοῖσι χάραν γένεσθαι
 [καὶ δύαν ἔχθροισι· γένοιτο δ' ἄμμι
 δύσκλεα μῆδεις.
 [τὰν κασιγνήταν δὲ θέλοι πόησθα[ι]
 10 [ἔμμορον] τίμας.² ὀνίαν δὲ λύγραν
 [καὶ λόγοις] ὅτοισι πάροιθ' ἀχεύων
 [ἄμμον ἐδά] μνα
 [κῆρ ὄνειδο] σι εἰσατῶν τό κ' ἐν χρῷ
 [κέρρεν,³ ἀλλά] λέπ' ἀγ[λαΐ]α πολίταν
 15 [ἀββάλην ἀλλώς, ὅτα] νῆ κε δαῦτ' οὐ-
 [δεν διὰ μά] κρω.
 [καὶ συνάορ] ον, αἴ κ[ε θέλη, ἀξίου] σι
 [ἐν λέχεσσ' ἔχην.⁴ σὺ [δέ], κύνν['] ἔρε[μ]να,⁵
 [ρῖνα πρὸς γάρ] θεμ[έν]α κακάν[θην]⁶
 20 [ἄλλα πεδάγρη].⁷

37⁸ [πρὸς Χάραξον]

Ox. Pap. 1231. 1. i. (a)

. . . Κύπρι, καὶ σε πι[κροτέρ]αν ἔπευρε.
 10 οἱ δὲ καυχάσαντο τόδ' ἐννέ[ποντες·]
 ‘Δωρίχα τὸ δεύτερον ὡς πόθε[ννον]
 [εἰς] ἔρον ἥλθε.’

¹ or κῶσα μὲν ² replacement of fibre now makes θέλοι certain ³ Bell now admits]s as poss., and rejects]λ
⁴ or ἀξίαισι ἐν κόραις εὔρην ⁵ E, for κύν-ια cf. Κύννα Hesych., Ar. Eg. 765 and for single ν in P. ωρανος for ὥρανος κ.τ.λ.: Bell agrees κυν[is poss. ⁶ for flattened accent cf. χάραν above ⁷ restored by Blass, Diels, Jurenka, Smyth, Wil, E; cf. C.Q. '09. 249, C.R. '20. 4, Bell ibid. 63, Journ. Eg. Arch.

SAPPHO

shall be accomplished, and putting away his former errors he shall become a delight to his friends and a grief to his enemies; and may our house be disgraced of no man. And may he be willing to bring honour to his sister; and the sore pain and the words wherewith, in bitter resentment of a taunt that must have cut to the quick, he sought ere he departed to overwhelm my heart,—O, when return he does on some near day, may he choose amid his fellow-townsman's mirth¹ to cast them clean away, and to have a mate, if he desire one, in wedlock due and worthy;² and as for thee, thou black and baleful she-dog,³ thou mayst set that evil snout to the ground and go a-hunting other prey.

37 [To CHARAXUS]

From a Second-Century Papyrus:

. . . O Cypris, and he found thee more bitter. And the others, they boasted loud and said: 'What a delightful love-match hath Doricha made this second time!' ³

¹ at a feast of welcome? ² or find a mate . . . among worthy maids ³ Doricha or Rhodopis a famous courtesan beloved by S.'s brother Charaxus in Egypt; see p. 149

^{21. 88} Lobel C.Q. '21. 164 ⁸ 1-8 fragmentary, containing μάκαιρα (1), [άμ]βορε (5): 9-10 Wil, 11-12 Hunt

LYRA GRAECA

38¹ πρὸς Ἀνακτορίαν

Ox. Pap. 1231. 1. i. (β)

Οἱ μὲν ἵππηων στρότον οἱ δὲ πέσδων
οἱ δὲ νάων φαῖσ’ ἐπὶ γὰν μέλαιναν
ἔμμεναι κάλιστον· ἔγω δὲ κῆν’ ὅτ-
τω τις ἔραται.

5 πάγχυ δ’ εῦμαρες σύνετον πόησαι
πάντι τοῦτ· ἀ γὰρ πόλυ περσκόπεισα
κάλλος ἀνθρώπων Ἐλένα τὸν ἄνδρα
[κρίνε κάλ]ιστον

10 [ὅς τὸ πὰν] σέβας Τροῖας ὅλεσσε,
[κωύδε πα]ῖδος οὐδὲ φίλων τοκήων
[μᾶλλον] ἔμνάσθη, ἀλλὰ παράγαγ’ αὔταν
[πῆλε φίλει]σαν

15 [Ὄρος· εὔκ]αμπτον γὰρ [ἀεὶ τὸ θῆλυ]
[αἱ κέ] τις κούφως τ[ὸ πάρον ν]οήσῃ·
15 [ἄμ]με υψη, Φανακτορί[α, τὺ] μέμναι-
[σ’ οὐ] παρεοίσαις,²

[τᾶ]ς κε βολλοίμαν ἔρατόν τε βâμα
κάμάρυγμα λάμπρον ἴδην προσώπω
ἢ τὰ Λύδων ἄρματα κὰν ὅπλοισι
20 [πεσδομ]άχεντας·

o. g. [εὺ μὲν ἵδ]μεν οὐ δύνατον γένεσθαι
[λῶστ’] ὃν ἀνθρώποις· πεδέχην δ’ ἄρασθαι
[τῶν πέδηχόν ἔστι βρότοισι λῶσον]
[ἢ λελάθεσθαι.]

¹ restored by Hunt, Rackham, Wil, and E cf. C.R. 1914.
73, 1919. 125 ² P παρεοίσας

SAPPHO

38 To ANACTORIA¹

From a Second-Century Papyrus :

The fairest thing in all the world some say is a host of foot, and some again a navy of ships, but to me 'tis the heart's beloved. And 'tis easy to make this understood by any. Though Helen surveyed much mortal beauty, she chose for most beautiful the destroyer of all the honour of Troy, and thought not so much either of child or parent dear, but was led astray by Love to bestow her heart afar; for woman is ever easy to be bent when she thinks lightly of what is near and dear. See to it then that you remember us Anactoria, now that we² are parted from one of whom I would rather the sweet sound of her footfall and the sight of the brightness of her beaming face than all the chariots and armoured footmen of Lydia. I know that in this world man cannot have the best; yet to wish that one had a share [in what was once shared is better than to forget it.]³

¹ a complete letter to Anactoria who has apparently gone with a soldier husband to Lydia, cf. 86 ² S. and Atthis?

³ ref. to the old friendship between her and S.

LYRA GRAECA

39

Ox. Pap. 1231. 1. ii (α)

. . . τ' ἐξ ἀδοκήτω.

40¹ [εἰς Ἡραν]

(β)

Πλάσιον δή μ[οι κατ' ὄναρ παρείη,
πότνι' Ἡρα, σὰ χ[αρίεσσα μόρφα,]
τὰν ἀράταν Ἀτρ[έϊδαι Φίδον κλῆ-]
τοι βασίληες

5 ἐκτελέσσαντες [Τροῖας ὅλεθρον].
πρῶτα μὲν πα[ρ'] ὡκυρόω Σκαμάνδρῳ]
τυίδ' ἀπορμάθε[ντες ἐπ' οἴκον ἵκην]
οὐκ ἐδύναντο,

πρὶν σὲ καὶ Δι' ἀντ[ιάσαι μέγιστον]

10 καὶ Θυώνας ἴμμ[ερόεντα παῖδα.]

e. g. νῦν δὲ κ[άγω, πότνια, λίσσομαι σε]
καὶ τὸ πά[ροιθεν]

ἄγνα καὶ κά[λ'] ἐν Μυτιλανάαισι]

[π]αρθ[ένοις με δρᾶν πάλιν, αἰς χορεύην]

15 [ἀ]μφὶ σ[αῖσι πόλλ' ἐδίδαξ' ἔόρταις]
[πόλλα τ' ἀείδην.]

[ώς τε νᾶας Ἀτρέϊδαι σὺν ὕμμι]

ἀραν Ἰλ[ίω, κέλομαι σε κάμοι]

ἔμμεν[αι πρὸς οἴκον ἀπυπλεόισα, Ἡ]ρ'

20 ἥπι', [ἀρωγον.]

¹ cf. Pap. della Soc. Ital. 2. 123: 1-10 restored by Wil. and E: 11-20 by E e. g. cf. A. P. 9. 189 above (p. 174)

SAPPHO

39

From a Second-Century Papyrus:

. . . unexpectedly.

40 [To HERA]

From the Same and another of the Third Century:

Make stand beside me in a dream, great Hera,
the beauteous shape that appeared in answer to the
prayer of the famous kings of Atreus' seed when
they had made an end of the overthrow of Troy.
At first when they put forth hither from Scamander's
swift flood, they could not win home, but ere that
could be, were fain to make prayer to thee and to
mighty Zeus and to Thyone's lovely child.¹ So now

e.g. pray I, O Lady, that of thy grace I may do
again, as of old, things pure and beautiful
among the maids of Mytilene, whom I have
so often taught to dance and to sing upon
thy feast-days; and even as Atreus' seed by
grace of thee and thy fellow-Gods did put
out then from Ilium, so I beseech thee, gentle
Hera, aid thou now this homeward voyage
of mine.

¹ the latter half is very tentatively restored on the supposition that S. writes this before embarking to return to Mytilene from Syracuse on hearing of the amnesty

LYRA GRAECA

411

Ox. Pap. 1231. 9

- e.g. [ένθυσέλλαισι ζαφ]έλοισι ναῦται
 [έκφοβήθεντες] μεγάλαις ἀήται[ς]
 [ἄββαλον τὰ φόρτι]α κάπι χέρσω
 [πλοῖον ὅκελλαν·]

5 [μὴ μάλιστ' ἔγωγ' ἀ]μοθεν πλέοιμ[ι]
 [χειμάσαντος, μη]δὲ τὰ φόρτι' εἴκ[α]
 [ές βάθη πόντο]ν ἄτιμ' ἐπείκη
 [πάντα βάλοιμι]

10 [αὶ δε Νήρηι προ]ρέοντι πόμπα
 [ένναλῳ τᾶμ' ἐξέσετ]αι δέκε[σθαι]
 [φόρτι' . . . :]

422

Ibid. 10

212

SAPPHO

41

From a Second-Century Papyrus:

e. g. When tempests rage, the mariner, for fear of the great blasts of the wind, doth cast his cargo overboard and drive his vessel ashore; as for me, I pray I may be bound nowhither in time of storm,¹ nor be fain to cast all my cargo, precious or not, into the deep; but if so be it should fall to Nereus in his flowing pageant of the sea to receive the gift of my goods. . . .

42

From the Same:

. . . If my paps could still give suck and my womb were able to bear children, then would I come to another marriage-bed with unfaltering feet; but nay, age now maketh a thousand wrinkles to go upon my flesh, and Love is in no haste to fly to me with his gift of pain.—. of the noble . . . taking . . . O sing us the praises of her of the violet-sweet breast. . . .²

¹ cf. Theocr. 9. 10. ² this mutilated sentence does not necessarily belong to the same poem

¹ E e. g. cf. C.R. 1916. 99: preceded by 7 fragmentary lines not necessarily part of the same poem ² restored by E, cf. C.R. 1919. 126 ³ = δελφύς, cf. κίνδυν, Φόρκυν
⁴ ἀλγεστόδωρος: from 28 ⁵ the last two words from Apoll. Pron. 384 B (see Alc. 138)

LYRA GRAECA

43¹

Ox. Pap. 1231. 13

. . . [αἰσ' ἔγων ἔφ]αν· ‘ “Αγα[ναι γύναικες,]
[οὶα μ]εμνάστεσθ’ ἄ[ι μέχρι γήρας]
[ὅτιν] ἄ]μμες ἐν νεό[τατι λάμπρᾳ]
[σῦνε]πόημμεν.

5 [ἄγνα μ]ὴν γὰρ καὶ κά[λα πόλλ’ ἐν αὔτᾳ]
[δράσα]μεν· πόλι[ν δ’ ἀπυλιππανοίσαν]
[σφῶιν] δ[ξ]είας δ[άκεν ἵμμερός μοι]
[θῦμον ἄσαισι.]’

44²

Ibid. 14

.]ἔρωτος ἥλγ[ει]
.]

[ὅττα γάρ κ’ ἐνάν]τιον εἰσίδω σ[ε]
[τότ’ ἔμοι οὐ φύνν ’Ε]ρμιόνα τεαύ[τα]³
5 [φαίνεται,] ξάνθᾳ δ’ Ἐλένᾳ σ’ ἔτσ[κ]ην
[ἔστιν ἔπει]κες

[κων̄ κόρ]αις θυάταις· τόδε δ’ ἴσ[θι], τᾶ σᾶ
[καλλόνᾳ] παίσαν κε με τᾶν μερίμνᾶν
[ταὶς θυήλ]αις ἀντιδ[ι]δων, πό[θοις δὲ]
10 [παῖσι σε τίην.]⁴

¹ so E, cf. C.R. 1916. 100

³ = τοιαύτη

² E, C.R. 1916. 101

⁴ Sch. τ[ι]ην σε (a variant)

SAPPHO

43

From a Second-Century Papyrus:

And them I answered: ‘Gentle dames, how you will evermore remember till you be old, our life together in the heyday of youth! For many things did we then together both pure and beautiful. And now that you depart hence, love wrings my heart with very anguish.’

44

From the Same:

. . . For when I look upon you, then meseems Hermione¹ was never such as you are, and just it is to liken you rather to Helen than to a mortal maid; nay, I tell you, I render your beauty the sacrifice of all my thoughts and worship you with all my desires.

¹ as daughter of Helen, Hermione was one remove less divine

LYRA GRAECA

45¹ πρὸς Γογγύλην

Ox. Pap. 1231. 15

[Τ]ὰν τ[αχίσταν, ὡς κ]έλομαι σ' ὅ[νελθε,]
 [Γό]γγυλα β[ρόδ]ανθι, λίθοισα μάν[δυν]
 [γλα]κτίναν· σὲ δηῦτε πόθος τι[ς ἀμος]
 ἀμφιπόταται

5 τὰν κάλαν ἀ γὰρ κατάγωγις αὕτα
 ἐπτόαισ' ἵδαισαν,² ἔγω δὲ χαίρω.
 καὶ γὰρ αὕτα δή π[οτ'] ἐμεμ[φόμαν τὰν]
 [Κ]υπρογέν[ηαν·]
 [τ]ᾶς ἄραμα[ι μὴ χάριν ἀβφέρην μοι]
 10 τοῦτο τῷ[ποι, ἀλλά σε, τὰν μάλιστα]
 [β]όλλομα[ι θνάταν κατίδην γυναικῶν]
 [ἄψ πάλιν ἔλκην.]

46³

Ibid. 50

[. . .] καὶ γὰρ [οὐδεν ἄεικες ἡσκεν]
 [αἱ τ]ινες μέμ[φοντό σ' ἀ μοι προσῆλθες]
 [ἢ] ζαλέξα, κα[ιστισι μὴ πρόσηκεν]
 [ἄ]δρα χαρίσσα[·]

5 [σ]τείχομεν γὰρ [πάντοσ· ἔγω δὲ φῶμεν]
 [κα]ὶ σὺ τοῦτ· 'Αλλ['] ἡ δύνατον βρότοισι]
 [πα]ρ[θ]ένοις ἄπ[εμμεν ἔκας γυναικῶν]
 [αἱς κ]εν ἔχοιεν [;]

¹ E (Ibid.) ² ἐπτόαισι = ἐπιπτοεῖ ³ E (Ibid.)

SAPPHO

45 To GONGYLA

From a Second-Century Papyrus:

Come back, and that speedily, my rosebud Gongyla,
and in your milk-white gown ; surely a desire of my
heart hovers about your lovely self; for the sight of
your very robe thrills me, and I rejoice that it is so.
Once on a day, I too found fault with the Cyprus-
born—whose favour I pray these words may lose me
not, but rather bring me back again the maiden
whom of all womankind I desire the most to see.¹

46

From the Same :

. . . Indeed it were no matter for wonder if some
blamed you for coming to me or talking with me as
you have done, and for showing such favour to one
to whom you should not; for we walk everywhere.
But let us say this, you and me, ‘Is it possible for
any maid on earth to be far apart from the woman
she loves?’

¹ a complete letter

LYRA GRAECA

47

Ox. Pap. 1231. 56

- . . . νὺξ . [. . .] . [. . . .]
 - e. g. πάρθενοι δ[ὲ ταίσδεσι πρὸς θύραισι]
παννυχίσδομ[εν, πολύολβε γάμβρε,
σὰν ἀείδοι[σαι φιλότατα καὶ νύμ-]¹
β φας ἰοκόλπω.
 - . ἀλλ' ἐγέρθε[ις εὐτ' ἐπίησιν αὔωα]
στεῖχε, σοὶς [δ' ἄγοι πόδας αὐτος "Ερμας]
ἢπερ ὅσσον ἄ[μμορος ἔσσε' ὅσσον]²
ἄπνουν ἴδωμε[ν.]
- μελῶν α'
χηηηδδ'

B'

48 πρὸς Ἀτθίδα

Heph. 45 [π. Αἰολικοῦ ἔπους]. τῶν δὲ ἀκαταλήκτων τὸ μὲν πεντάμετρον καλεῖται Σαπφικὸν τεσσαρεσκαιδεκάστιλλαβον, ὡς τὸ δεύτερον δλον Σαπφοῦς γέγραπται. Ἡράμαν . . . ποτά.

Plut. Amat. 5 χάρις γὰρ οὖν ἡ τοῦ θήλεος ὑπειξις τῷ ἄρρενι κέκληται πρὸς τῶν παλαιῶν, ὡς καὶ Πίνδαρος ἔφη (P. 2. 78) τὸν Κένταυρον ἕνευ χαρίτων ἐκ τῆς "Ηρας γενέσθαι, καὶ τὴν οὐκαν γάμον ἔχουσαν ὅραν ἡ Σαπφώ προσαγορεύουσά φησιν, δτι. Σμίκρα . . . κᾶχαρις.

¹ so Wil: for the other restorations see C.R. Ibid.
² = τύσσον . . . δσσον cf. Theocr. 4. 39

¹ this being apparently an epithalamy, one would expect to find it in Book IX; there were perh. two editions current in Roman times, one arranged according to metre, the other

SAPPHO

47¹

From a Second-Century Papyrus:

e.g. . . . And we maidens spend all the night
at this door, singing of the love that is be-
tween thee, thrice happy bridegroom, and a
bride whose breast is sweet as violets. But
get thee up and go when the dawn shall
come, and may great Hermes lead thy feet
where thou shalt find just so much ill-luck
as we shall see sleep to-night.

THE END OF BOOK I

1320 LINES

BOOK II

48 To ATTIS

Hephaestion *Handbook of Metre* [on the Aeolic line]: Of the acatalectic kinds of Aeolic verse the pentameter is called the Sapphic fourteen-syllable, in which is written the whole of Sappho's second Book; compare 'I loved . . . ago.'

Plutarch *Amatorius*: For the yielding of the female to the male is called by the ancients $\chi\acute{a}pis$ 'grace'; compare Pindar where he says that the Centaur was born of Hera 'without grace,' and Sappho's use of $\acute{\alpha}\chi\acute{a}pis$ 'graceless' of the girl who was not yet ripe for marriage, 'You seemed . . . child'

preserving what was prob. S.'s own arrangement, that according to subject-matter; the former being presumably made from the latter, it is only to be expected that some at least of the metrically-arranged Books would end with epithalamies if they formed the last Book of the earlier edition; cf. the final poem of Book VII (135)

LYRA GRAECA

Ter. Maur. *de metr.* 6. 390 Keil: (Sappho) . . . cordi
quando fuisse sibi canit Atthida | parvam, florea virginitas
sua cum foret.

'Ηράμαν μὲν ἔγω σέθειν, "Ατθι, πάλαι ποτά,
[ἄς ἔμ' ἀνθεμόεσσ' ἔτι παρθενία σὺ δὲ]¹
σμίκρα μοι πάις ἔμμεν ἐφαίνεο κάχαρις.

49, 50

Apoll. *Pron.* 93. 23 ὑμεῖς . . . Αἰολεῖς ὕμμεις.

οὐ τι μ' ὕμμεις² . . .

ἄς θέλετ' ὕμμεις . . .

ἐν δευτέρῳ Σαπφώ.

51

Hdn. π.μ.λ. 2. 932. 23 Lentz μᾶλλον· οὐδὲν ὅμοιον τῷ
μᾶλλον κατὰ χρόνον. τὸ γὰρ α εἰ ἔχοι ἐν ἐπιφορῇ διπλασιαζό-
μενον τὸ λλ ἐν μιᾷ λέξει, συστέλλεσθαι φιλεῖ, χωρὶς εἰ μὴ τροπή
τις εἴη τοῦ η εἰς α παρὰ διαλέκτῳ . . . ἐφυλαξάμην δὲ διαλέκτους
διὰ τοῦ.

ἀλλ' ὁν μὴ μεγαλύννεο δακτυλίω πέρι.³

52

Chrys. π. ἀποφατ. col. 14 fr. 23 (Letronne, *Notices et
Extraits*)· εἰ Σαπφὼ οὕτως ἀποφαινομένη·

Οὐκ οἰδ' ὅττι θέω· δύο μοι τὰ νοήματα . . .

¹ so Neue -E from Ter. Maur. see *Camb. Philol. Soc. Proc.* 1916 ² = *Il.* 1. 335 and perh. does not belong to S: μ' = μοι (mss μοι) ³ Hartung: mss ἀλλ' ἄν (cf. *Ox. Pap.* 1231. 1. ii. 23) μοι μεγαλύνεο: Hdn. apparently mistakes this rare use (cf. *Il.* 18. 178) of ἀλλ' ἄνα for an instance (ἀλλα voc.

SAPPHO

Terentianus Maurus *On Metres*: (Sappho) . . . when she sings that her Atthis was small in the days when her own girlhood was blossoming.

I loved you, Atthis, long ago, when my own girlhood was still all flowers, and you—you seemed to me a small ungainly child.¹

49, 50

Apollonius *Pronouns*: νμεῖς ‘you,’ Aeolic νμηες; compare:

It is not you who are . . . to me . . .

and

So long as you wish . . . ;

from Sappho's second Book.

51

Herodian *Words without Parallel*: μᾶλλον ‘rather’: There is no parallel to this word as regards quantity; for if *a* is followed by *ll* in the same word it is regularly short, except in the case of *a* for *ē* in a dialect. . . . I made the above exception of dialects because of the following examples:

But come, be not so proud of a ring.

52²

Chrysippus *Negatives*: If Sappho, declaring:

I know not what to do; I am in two minds . . .

¹ apparently the 1st poem of Bk. II (cf. Heph.): ll. 1, 3 certainly Sappho's, 2 possibly: cf. *Paroem.* 2. 449, Mar. Plot. 512, Sch. Pind. *P.* 2. 78, Max. Tyr. 24 (18). 9, Bek. *An.* 1. 473. 25, Hesych. κάχαρις ² cf. Aristaen. 1. 6

fem.) of ἀλλος = ηλεός which does occur in his next quotation (*fr. 93*)

LYRA GRAECA

53

Hdn. π.μ.λ. 2. 912. 10 Lentz οὐρανός· τὰ εἰς νος λήγοντα
ὸνδματα τρισύλλαβα ὀξυνόμενα καὶ ἔχοντα τὸ α συνεσταλμένον
πρὸ τέλους μὴ καθαρέων οὐδέποτε τὴν ἄρχουσαν ἔχει φύσει
μάκραν . . σημειώδες ἄρα τὸ οὐρανός, ὅτι ἤρξατο ἀπὸ φύσει
μακρᾶς. Ἀλκαῖος δὲ εἰς ω <καὶ εἰς ο>¹ ἀποφαίνεται τὸ ὄνομα,
καὶ ὡρανός λέγων κατὰ τροπὴν τῆς ου διφθόγγου εἰς τὸ ω, καὶ ἄνευ
τοῦ ν ὄρανός, ὥστε τὸ ἐπιζητούμενον παρ' αὐτῷ λελύσθαι. καὶ
Σαπφώ·

ψαύην δ' οὐ δοκίμοιμ' ὄρανω ἔσσα διπάχεα.²

54

Max. Τυρ. 24. 9 ἐκβακχεύεται (δ Σωκράτης) ἐπὶ Φαίδρῳ ὑπὸ³
τοῦ ἔρωτος, τῇ δὲ (Σαπφοῖ) δ ἔρως ἐτίναξε τὰς φρένας ὡς ἄνεμος
κατάρης δρυσὶν ἐμπεσών·

e.g. ἔμοι δ' ὡς ἄνεμος κατάρης δρύσιν ἐμπέτων
| ἐτίναξεν ἔρος φρένας³

55

Thes. Corn. et Hort. Adon. Ald. 268 b . . . οἷον ἡ Σαπφώ τῆς
Σαπφῶς καὶ ἡ Λητώ τῆς Λητῶς, καὶ δηλοῦσιν αἱ χρήσεις οὗτως
ἔχουσαι· (Ad. 62)· καὶ παρ' αὐτῇ τῇ Σαπφοῖ·

. μάλα δὴ κεκορημένοις
Γόργως⁴

56, 57

Hdn. π.μ.λ. 2. 945. 8 Lentz [τὰ εἰς λη λήγοντα]· ἀναδρά-
μωμεν ἐπὶ τὸ προκείμενον, παραθέμενοι τὸ τύλη, ὅπερ οὐκ ἦν παρ'
Ἀττικοῖς, ἀλλὰ μέμνηται Σαπφὼ ἐν δευτέρῳ·

¹ E ² δοκίμοιμ' (opt.) Ahr. -B: mss δοκεῖ μοι: δρ. ἐ. δ. E: mss ὡρανῶ δυσταχέα: B δύσι πάχεσιν cf. Ps.-Callisth. 2. 20 but δυσί is only late ³ E: κατάρης Nauck from Eust. Il. 603. 39: mss κατ' ὄρος (bis): (see Alc. 46) ⁴ B κεκορημένας

SAPPHO

53¹

Herodian *Words without Parallel*: *οὐπαύρος* ‘heaven’: Oxytone trisyllabic nouns ending in *-nos* preceded by *ἄ* which has a consonant before it, never have the first syllable long by nature. . . . And so *οὐπαύρος* is remarkable in beginning with a syllable which is long by nature. But Alcaeus uses the form with either *ō* or *ɔ̄*, saying *ἀπαύρος* with the change of the diphthong *ou* to *ō*, and also, without the *u*, *ἀπαύρος*, so that the exception we are discussing does not hold in his case. And Sappho says, using the form with *ɔ̄*:

A little thing of two cubits’ stature like me could not expect to touch the sky.

54

Maximus of Tyre *Dissertations*: Socrates is wild with love for Phaedrus; Sappho’s heart is shaken by love as oaks by a down-rushing wind.

e. g. As for me, love has shaken my heart as a
| down-rushing whirlwind that falls upon the oaks.

55

Aldus *Cornucopia*: . . . For example, Σαπφώ ‘Sappho’ genitive Σαπφῶς and Λητώ ‘Leto’ genitive Λητῶς, as is shown by such instances as (*Adespota* 62. Bgk.), and from Sappho herself:

. . . having had enough of Gorgo

56, 57

Herodian *Words without Parallel* (on nouns in *-le*): Let us return to our subject, which was *τύλη* ‘cushion,’ a word not found in Attic writers but used by Sappho in her second Book:

¹ cf. Herodas 4. 75, Plut. *Demetr.* 22, Synes. *Ep.* 142. Herch.

LYRA GRAECA

. ἔγω δ' ἐπὶ μαλθάκαν
τύλαν ὁσπολέω μέλε(α)¹
<καὶ>².
καίναν μέν τε τύλαν κατὰ σὰ σπολέω μέλεα.³
οὐ γὰρ δ τέ σύνδεσμος.

58

Galen *Protr.* 8 ἄμεινον οὖν ἔστιν, ἐγνωκότας τὴν μὲν τῶν μειρακίων ὥραν τοῖς ἡρινοῖς ἀνθεσιν ἐουκυῖαν ὀλιγοχρόνιον τε τὴν τέρψιν ἔχουσαν, ἐπαινεῖν τε τὴν Λεσβίαν λέγουσαν·

ὁ μὲν γὰρ κάλος <εἰς κάλος>⁴ ὅσσον ἴδην πέλει,
ὁ δὲ κάγαθος αὔτικα καὶ κάλος ἔσσεται . . .⁵

59, 60, 61

Demetr. *Eloc.* 161 [π. ὑπερβολῆς]: ἐκ δὲ ὑπερβολῶν χάριτες μᾶλιστα αἱ ἐν ταῖς κωμῳδίαις, πᾶσα δὲ ὑπερβολὴ ἀδύνατος, ὡς Ἀριστοφάνης. . . . τοῦ δὲ αὐτοῦ εἴδους καὶ τὰ τοιαῦτά ἔστιν ὑγιέστερος κολοκύντης, καὶ φαλακρότερος εὐδίας, καὶ τὰ Σαπφικά·

. . . . πόλυ πάκτιδος ἀδυμελεστέρα,

χρύσω χρυσοτέρα⁶

Greg. ad Hermog. *Rhet. Gr.* 7. 1236 Walz αἰσχρῶς μὲν κολακεύει τὴν ἀκοὴν ἐκεῖνα ὅσα ἔστιν ἐρωτικά, οἷον τὰ Ἀνακρέοντος, τὰ Σαπφοῦς, οἷον γάλακτος λευκοτέρα, ὕδατος ἀπαλωτέρα, πηκτίδων ἐμμελεστέρα, ἵππου γαυροτέρα, ρόδων ἀβροτέρα, ἔανον μαλακωτέρα,⁷ χρυσοῦ τιμιωτέρα.

e.g. ἴάνω μαλακωτέρα⁸

¹ E: δσπ. = ἀναστελῶ cf. ἀνακλίνω, ἀναπίπτω: mss σπολέω
² E³ E: mss κἀν μέν τε τύλαγκας ασπόλεα⁴ E:
⁵ εἰς = ὡν Eust. 1787. 45: mss κάλ. ὅσ. ἵ. πέλεται (-εται from below)
⁶ κάγαθος: for καὶ cf. Plat. *Phaedr.* 23 a and Heindorf's note (*Neue*)
⁷ i. e. χρυσοτέρα⁸ i. e. χρυσοτέρα⁷ E: mss
⁹ ἴματίου ἔανον μ.⁸ E, cf. Hesych. ιανον (sic). ιμάτιον

SAPPHO

. . . And I will set [you] reclining on soft cushions;

and

You shall lie on new cushions;
where it should be noted that $\tau\epsilon$ is not the copula.¹

58

Galen *Exhortation to Learning*: It is better therefore, since we know that the prime of youth is like the spring flowers and its pleasures transitory, to approve the words of the Lesbian dame:

He that is fair is fair to outward show;
He that is good will soon be fair also.

59, 60, 61

Demetrius *On Style* [on hyperbole]: The charms of comedy, particularly, are those which arise from hyperbole, and every hyperbole is an impossibility; compare Aristophanes. . . . Of the same kind are phrases such as 'healthier than a cucumber,' 'balder than a calm sea,' and Sappho's:

far sweeter-tunèd than the lyre,

and :

more golden than gold.²

Gregorius on Hermogenes: The ear is improperly flattered by erotic turns of phrase such as those of Anacreon and Sappho; for instance, 'whiter than milk,' 'more delicate than water,' 'more tuneful than a lyre,' 'more wanton than a mare,' 'daintier than rosebuds,' 'softer than a fine robe,' 'more precious than gold.'

e.g. . . . softer than fine raiment

¹ for $\mu\epsilon\nu$ $\tau\epsilon$ cf. 35. 2

² cf. Demetr. *Eloc.* 127

LYRA GRAECA

62

Ath. 2. 57 d [π. φων]: Σαπφὼ δ' αὐτὸ τριπυλλάθως καλεῖ.
(97) καὶ πάλιν.

ώτῳ πόλιν λευκότερον. . . .

63

Antiatt. Bek. An. 1. 108. 22:

μύρραν

τὴν σμύρναν Σαπφὼ δευτέρῳ.

64

Poll. 6. 107 Ἀνακρέων . . . στεφανοῦσθαι φησι καὶ . . . καὶ
ἀνήτῳ, ὡς καὶ Σαπφὼ (117) καὶ Ἀλκαῖος· οὗτοι δὲ ἔπει καὶ σελίνοις
e. g. . . . στεφάνοισι σελιννίνοις¹

65

Ox. Pap. 1232. 1. i. 8-9

e. g. [.] ἀλλ' ἄγιτ', ὡ φίλαι,
[ἀοίδας ἀπυλήξομεν²], ἄγχι γὰρ ἀμέρα.

(Σα[φοῦς μ]ε[λῶν])³

66⁴ <Ἐκτορος καὶ Ἀνδρομάχης γάμοι>

Ibid. 1232. 1. ii

. . . Κύπρο. [.]
κᾶρυξ ἥλθ[ε] θό[ων ουνάμι μ]ελέ[ων] ἔθεις

¹ E: cf. σέλιννα Cram. A.O. 2. 258. 6 ² E, cf. C.R. 1919. 127: ἀπυλήξομεν subj. cf. Alc. 70. 9 ³ prob. but not certainly belongs here; if so, this was the end either of Bk. ii (reading μελῶν β') or of the whole collection (reading μελῶν) and the next poem was added as an afterthought perh. as only doubtfully S.'s; for the two different editions

SAPPHO

62¹

Athenaeus *Doctors at Dinner* [on eggs]: Sappho makes three syllables of φδρ 'egg' as (97), and again:

far whiter than an egg . . .

63

Antiatticist : Sappho uses μύρρα
myrrh

for σμύρρα in her second Book.

64

Pollux *Vocabulary*: Anacreon says that anise, too, was used for garlands, as indeed by Sappho (117) and Alcaeus; the two latter, moreover, speak also of celery.

e. g. . . . garlands of celery

65

From a Third-Century Papyrus :

. . . But come, dear maidens, [let us end our song], for day is at hand.

([END OF?] THE POEMS OF SAPPHO)²

66 [MARRIAGE OF HECTOR AND ANDROMACHE]

From the Same :

. . . Cyprus came a herald sped by the might of his swift legs bringing speedily these

¹ cf. Eust. *Od.* 1686. 49

² see opp. n. 3

perh. current in antiquity see on 13 and 48; this may be the end of the last book (ix) in the edition arranged according to subject-matter (hence μέλη not μελῶν below as title of the whole collection?) ⁴ restored by Hunt, Lobel, Wil. and E (Ibid.)

LYRA GRAECA

Ίδαοις τάδε κ[ᾶ]λα φ[όρ]εις τάχυς ἄγγελος

*τὰς τ' ἄλλας Ἀσίας τ[ά]δ' ἔσαν κλέος
ἀφθιτον.*

5 Ἔκτωρ κοὶ² συνέταιροι ἄγοισ' ἐλικώπιδα
Θήβας ἔξιάρας Πλακίας τ' ἀπ' ἀινάω
ἄβραν Ἀνδρομάχην ἐνὶ ναῦσιν ἐπ' ἄλμυρον
πόντουν πόλλα δ' [ἐλί]γματα χρύσια κᾶμ-
ματα

πορφύρ[α] λία τ' αὐ τ[ρό]να, ποίκιλ'
ἀθρήματα,³

10 ἀργύρ[α τ'] ἀνάριθμα ποτήρια κἀλέφαις.⁴
ὡς εἰπ· ὅτραλέως δ' ὄνόρουσσε⁵ πάτ[ηρ] φίλοι,
φάμα δ' ἡλθε κατὰ πτόλιν εὐρύχορον Φίλω.⁶
αὕτικ' Ἰλιάδαι σατίναις ὑπ' ἔυτρόχοις
ἄγον αἴμιόνοις, ἐπέβαινε δὲ παῖς ὄχλος

15 γυναίκων τ' ἄμα παρθενίκαν τε τανυσφύρων
χῶρις δ' αὐτὸν Περάμοιο θύγατρες [ἐπήισαν.]
ἴπποις δ' ἄνδρες ὑπαγον ὑπ' ἄρματα, σὺν
δὲ ἵσαν]

*π[άντ]ες ἀιθεοί· μεγάλωστι δ' [ἴεν μέγας]
δ[ῆμος] κάνιοχοι φ[αλάροισ]ι [κεκαδμέναις]*

20 π[ώλοις ἐ']ξαγο[ν.]

SAPPHO

fair tidings unto the people of Ida and [throughout] the rest of Asia these tidings were a fame that never died: ‘Hector and his comrades bring from sacred Thebe¹ and ever-flowing Placia, by ship upon the briny sea, the dainty Andromache of the glancing eye; and many are the golden bracelets, and the purple robes, aye and the fine smooth broiderries, indeed a richly-varied bride-gift; and without number also are the silver goblets and the ornaments of ivory.’ So spake the herald; and Hector’s dear father leapt up in haste, and the news went forth through Ilus’ spacious city. Straightway the children of Ilus harnessed the mules to the wheeled cars, and the whole throng of the women and of the slender-ankled maidens mounted therein, the daughters of Priam riding apart; and the men did harness horses to the chariots, and the young men went with them one and all; till a mighty people moved mightily along, and the drivers drove their boss-bedizened steeds out of [the city] [Then, when the] god-like [Hector and Andromache were mounted in the chariots, the men of Troy and the women of Troy] accompanied them in one great company into [lovely] Ilium they mingled And now, when the maidens

¹ in Mysia

¹ one or more lines omitted here in P

² E: Ρ και

³ ἀθρήματα E, cf. Hesych: Ρ ἀθέρματα

⁴ Ath. 460 d

⁵ Ρ ανορουσε

⁶ Φίλω E (Ibid.): Ρ φιλοις.

⁷ number of

lines lost unknown

⁸ for συνάγγεον (-νιον), cf. Hesych.

ἀγγεῖν

⁹ number of lines lost unknown

LYRA GRAECA

Fr. 1 [.....] φ[.]α[.]ο[ν εύ]ρυεδε[..]..εακ[.].[
 col. iii [..... κα]ὶ κασία λίβανός τ' ὀνελίχνυτο.¹
 γύναικες δ' ἐλέλυσδον ὅσαι προγενέστεραι
 πάντες δ' ἄνδρες ἐπήρατον ἵαχον ὄρθιον
 5 πάων² ὄγκαλέοντες ἐκάβολον εὐλύραν,
 ὕμνην δ' Ἔκτορα κ' Ανδρομάχαν θεοεικέλο[ις.]

(Σαφ[ο]ὺς μέλη)

67

Sch. Ar. *Thesm.* 401 νεωτέρων καὶ ἔρωτικῶν τὸ στεφανη-
 πλοκεῖν· πρὸς τὸ ξθος, ὅτι ἐστεφανηπλόκουν αἱ παλαιαὶ. Σαπφώ·
 αἱ τ' ὄρααι στεφαναπλόκην.³

Γ'

68 εἰς τὰς Χάριτας

Arg. *Theocr.* 28 γέγραπται δὲ Αἰολίδι διαλέκτῳ παρὰ τὸ
 Σαπφικὸν ἐκκαιδεκασύλλαβον τό·

Βροδοπάχεες ἄγναι Χάριτες δεῦτε Δίος κόραι.

¹ so P; cf. λίγνος and μείχνυντες *Alc.* 73. 13 ² P πάον'
³ E: i. e. ὄραιαι, cf. *Comp.* 3. 18 Hoff. *Gr. Dial.* 2, p. 217

1 see note 3 on p. 226

2 this may belong to the above

SAPPHO

. and cassia and frankincense went up in smoke. Meanwhile the elder women raised a loud cry, and all the men shouted amain a delightful song of thanksgiving unto the Far-Darting God of the lyre, and hymned the praise of the god-like Hector and Andromache.

(END OF THE POEMS OF SAPPHO)¹

67

Scholiast on Aristophanes : The weaving of garlands was done by young people and lovers ;—this refers to the custom whereby the women wove the garlands among the ancients ; cf. Sappho :

And the maids ripe for wedlock wove garlands.²

Book III

68³ To THE GRACES

Argument to Theocritus 28 : And it is written in the Aeolic dialect and in the Sapphic sixteen-syllable metre of :

Hither, pure rose-armed Graces, daughters of Zeus.

poem ³ as it is taken as an example of the metre, this is probably the 1st line of the 1st poem of the Book : see also Philostr. *Im.* 2. 1, Eust. *Od.* 1429. 58 and cf. Heph. 35 ($\varphi\tau\delta\tau\rho\iota\tau\sigma\delta\lambda\sigma\varsigma\varsigma\alpha\pi\tau\alpha\iota$)

LYRA GRAECA

69

Poll. 10. 124 πρώτην δέ φασι χλαμύδα ὄνομάσαι Σαπφὼ ἐπὶ τοῦ Ἐρωτὸς εἰποῦσαν.

. . . ἔλθοντ' ἐξ ὁράνω πορφυρίαν προιέμενον
χλάμυν.¹

70

Prisc. *Inst. Gram.* 2. 277 Keil: Et contra tamen in quibusdam *es* productam terminantibus fecerunt Graeci poetae, *eus* pro *es* proferentes. . . . Ἄρευς pro Ἄρης ut Sappho;

οὐδὲ Ἄρευς φαῖσί κεν Ἀφαιστὸν ἄγην βίᾳ.

71

Stob. *Fl.* 4. 12 [π. ἀφροσύνης]. Σαπφοῦς· πρὸς ἀπαίδευτον γυναικα·

κατθάνοισα δὲ κείσεαι οὐδέ τινι μναμνοσύνα σέθεν
ἔσσετ' οὐδέποτ' <εἰς> ὕστερον.² οὐ γὰρ πεδέχεις βρόδων
τῶν ἐκ Πιερίας, ἀλλ' ἀφάνης κήν 'Λίδα δόμοις³
φοιτάσεις πεδ' ἀμαύρων νεκύων ἐππεποταμένα.⁴

¹ πορφ. Bent. : mss π. ἔχοντα προιέμ. E: mss προιέμ. : Seid. περθέμ. line 1 perh. νύκτι τᾶδ' ὅμαρ, Ἄτθ', εἶδον Ἐρον τὸν δολομάχανον E, cf. Theocr. 30. 25 ² οὐδέ τινι E: mss St. οὐδέποκα (from below), Pl. οὐδέ τις : εἰς Grotius (mss Pl. ἔστεται οὐ γὰρ π.) ³ mss also δόμο, whence Fick δόμφ perh. rightly ⁴ E: mss ἐκπεπ.

SAPPHO

69

Pollux *Vocabulary*: It is said that the first mention of the word χλαυσ 'mantle' is in Sappho, where she says of Love:

. . . come from heaven and throw off his purple mantle.¹

70

Priscian *Grammar*: Conversely, in certain names ending in *ēs* the Greek poets give *-cus* for *-ēs*, as . . . Areus for Ares, for instance Sappho :

And Areus says that he could carry off Hephaestus by force.

71²

Stobaeus *Anthology* [on folly]: Sappho, to a woman of no education :

When you are dead you will lie unremembered for evermore; for you have no part in the roses that come from Pieria; nay, obscure here, you will move obscure in the house of Death, and flit to and fro among such of the dead as have no fame.

¹ perh. line 1 ran 'I dreamt last night, Atthis, that I saw the wily Love come' etc: cf. Didymus ap. Amm. 147
² cf. Plut. *Præc. Con.* 48 where S. is said to have written it 'to a wealthy woman,' and *Qu. Conv.* 3. 1. 2 where it is 'to a woman of no refinement or learning'

LYRA GRAECA

72

Chrys. π. ἀποφατ. col. 8 fr. 13 (cf. 52) εἰ Σαπφώ οὕτως
ἀπεφήνατο.

οῦδιαν δοκίμωμι προσίδοισαν φά^{ται} ἀλίω¹
ἔσσεσθαι σοφίᾳ πάρθενον εἰς οὔδενά ποι χρόνου
τοιαύταν²

73

Thes. Corn. et Hort. Adon. Ald. 268 b τὴν δὲ αἰτιατικὴν οἱ
Αἰολεῖς καὶ μόνοι προσθέσει τοῦ ν ἐποίουν τὴν Λητών, ὡς καὶ ἡ
χρῆστις δηλοῖ.

"Ηρων ἔξεδίδάξ" ἐγ Γυάρων τὰν ἀνυόδρομον.³
αἰτιατικῶς γάρ ἐστιν ἀπὸ εὐθελεας τῆς Ἡρώ.

Δ'

74

Et. Mag. 2. 43 ἀβακής . . . κέχρηται δὲ αὐτῷ Σαπφώ, οἶον
. . . . ἀλλά τις οὐκ ἔμμι παλίγκοτος
ὅργαν,⁴ ἀλλ' ἀβάκην τὰν φρέν['] ἔχω

75

Max. Tug. 24 (18). 9 τὸν "Ερωτά φησιν ἡ Διοτίμα τῷ Σωκράτει
οὐ παῖδα, ἀλλ' ἀκόλουθον τῆς Ἀφροδίτης καὶ θεράποιτα εἶναι:
λέγει που καὶ Σαπφοῖς ἡ Ἀφροδίτη ἐν ἄσματι:

<Ω Ψάπφοι>⁵, σύ τε κάμος θεράπων "Ερος

¹ δοκίμωμι Ahr: P- οιμι ² σοφίᾳ E: mss -ιαν awkward
with τοιαύταν: ποι (= που) E: mss πω unlikely with fut.
³ Fick: mss ἔξεδίδαξε Γ. κ.τ.λ. ⁴ Urs: mss παλιγκότων

SAPPHO

72

Chrysippus *Negatives*: If Sappho expressed herself thus:
I do not believe that any maiden that shall see
the sunlight will ever rival [you] in [your] art. . . .

73

Aldus *Cornucopia*: The accusative of nouns like *Leto*, in Aeolic only, by the addition of *n* became *Leton*, as the example shows:

Well did [I] teach Hero of Gyara, the fleetly-running maid;
for *Heron* is used as an accusative from the nominative *Hero*.

Book IV

74

Etymologicum Magnum: ἀβακής ‘infantile’ . . . and Sappho has used it, for instance:

. . . Yet I am not resentful in spirit, but have the heart of a little child.

75

Maximus of Tyre *Dissertations*: Diotima [in Plato’s *Symposium*] tells Socrates that Love is not the child but the attendant and servitor of Aphrodite; and Aphrodite somewhere says to Sappho in a poem:

My servitor Love and thou, O Sappho

οὐγάνων: Neue’s -κότων ὄργαν (accus.) unlikely without τῶν
E

LYRA GRAECA

76, 77

Dio Chr. 37. 47 :

Μνάσεσθαι τινά φαιμ' ὕστερον ἀμμέων.¹

πάνυ γὰρ καλῶς εἶπεν ἡ Σαπφώ· καὶ πόλυ κάλλιον Ἡσίοδος (*Op.* 763-4). ‘Φήμη δ’ οὗτις πάμπαν ἀπόλλυται, θυτινα πολλοὶ | λαοὶ φημίξωσι· θέος γύν τις ἐστι καὶ αὐτῆ·’ ἐγώ σε ἀναστήσω παρὰ τῇ θεῷ, δύνεις οὐδεῖς σε μὴ καθέλῃ, οὐ σεισμός, οὐκ ἄνεμος, οὐ νιφέτος, οὐκ ὄμβρος, οὐ φθόνος, οὐκ ἔχθρός, ἀλλὰ καὶ γῦν σε καταλαμβάνω ἔστηκότα. λάθα² μὲν γὰρ ἥδη τινὰς καὶ ἐτέρους ἔσφηλες καὶ ἐψεύσατο, γνώμη δ’ ἄνδρων ἀγαθῶν οὐδένα, ή κατ’ ἄνδρα μοι δρθὸς ἔστηκας.

e. g. **λάθα μέν τινας ἐψεύσατο κάτεροις
ἀ δ’ ἄνδρων ἀγαθῶν οὐδενα πώποτα
γνώμα**

78

Sch. Ap. Rh. 1. 1123 χέραδος ἡ τῶν βραχέων λίθων συλλογή . . . ἡ χεράδες λέγονται οἱ μικροὶ σωροὶ τῶν λίθων . . . μνημονεύει καὶ Σαπφώ·

μὴ κίνη χέραδας.³

79

Apoll. Pron. 107. 11 (π. τῆς ὁς): Αἰολεῖς μετὰ τοῦ Φ κατὰ πᾶσαν πτῶσιν καὶ γένος·

τὸν Φὸν παῖδα κάλει.⁴

Σαπφώ.

¹ μνάσεσθαι Cas: mss -σασθαι φαιμ(ι) B : mss φάμη ὕστερον Volg. -E : mss καὶ ἔτερον (correction of φήμηστερον from φαιμυστερον) ² note the form ³ So Ahr: mss μὴ κενὴ χέραδος : mss E.M. μὴ κίνει χεράδας (τὰ παραθαλάσσια σκύβαλα) ⁴ Φὸν Heyne : mss εօν

SAPPHO

76, 77

Dio Chrysostom *Discourses*:

Somebody, I tell you, will remember us hereafter; as Sappho has well said, and, as Hesiod has better said (*Works and Days*, 763): 'No fame told of by many peoples is altogether lost; for Fame is a God even as others are.' I will dedicate you [his present oration] in the temple of this Goddess, whence nothing shall ever remove you, neither earthquake, nor wind, nor snow, nor rain, nor envy, nor enemy—nay, I believe you are there already; for

[others have been disappointed by oblivion, but never one by the judgment of good men,^{1]}]

and in that, methinks, you for your part stand upright.

78

Scholiast on Apollonius of Rhodes *Argonautica*: $\chi\acute{e}pa\delta\sigma$ is a gathering of small stones . . . or small heaps of stones are known as $\chi\acute{e}pd\delta\epsilon$ s . . . compare also Sappho:

Stir not the jetsam.²

79

Apollonius *Pronouns* [on $\delta\varsigma$ 'his' or 'her']: The Aeolic writers use the form with digamma (*w*) in every gender and case; compare:

. . . whom she calls her child;

Sappho.

¹ that is, disappointed of their hopes of undying fame by the (good) opinion of good judges; prob. a slightly adapted version of lines from the same poem of S. ² i. e. or you will find something noisome; = 'lét sleeping dogs lie': cf. *E.M.* 808. 37 (explained as 'seashore refuse')

LYRA GRAECA

E'

80

Hermog. π. ἴδεῶν *Rhet. Gr.* 3. 317 Walz [π. γλυκύτητος] . . . καὶ δταν τὴν λύραν ἔρωτῷ ἡ Σαπφὼ καὶ δταν αὐτῇ ἀποκρίνηται, οἶν·

"Αγε δῖα χέλυννά μοι
φωνάεσσά τε γίγνεο."¹

καὶ τὰ ἔξῆς.

81 πρὸς Ἀτθίδα

Heph. 46 [π. Αἰολικοῦ ἔπους]. τὸ δὲ τετράμετρον ἀκατάληκτόν εστι τοιοῦτον.

"Ἐρος δαῦτέ μ' ὁ λυσιμέλης δόνει
γλυκύπικρον ἀμάχανον ὅρπετον,
Ἀτθί, σοὶ δ' ἔμεθεν μὲν ἀπήχθετο
φροντίσδην, ἐπὶ δ' Ἀνδρομέδαν πότη.

82² [πρὸς Ἀτθίδα ?]

Berl. Klassikertexte P 9722. 1

. . . 'Ψάπφ', ἡ μὰν οὔτως ἔγω_{οῦ} σε φιλήσω.
ώ φαῖν' ἄμμι, κὴξ εῦναν λυῖε τέαν
πεφιλημμ[έν]αν ἵσχυν, ὕδατι δὲ
κρινον [ώς ἀ]κήρατον παρὰ κράναν
δ πέπλον Χῖον ἀπύσχοισα λούεο·

¹ so Neue -E cf. *fr.* 190: mss Herm. ἀ. χέλυ δ. μ. (ἀ. δ. χ.) λέγε φ. δὲ γίνεο, Eust. ἀ. μ. δ. χέλυ φ. γένοιο: opt. with ἄγε unparalleled ² very tentatively restored by E; many words even outside the brackets are very doubtfully legible,

SAPPHO

BOOK V

80¹

Hermogenes *On Kinds of Oratory* [on sweetness or charm] . . . And when Sappho addresses her lyre and when it answers her, as:

Up, my lute divine, and make thyself a thing of speech;
and the lines that follow.

81 To ATTHIS

Hephaestion *Handbook of Metre*: The acatalectic (Aeolic) tetrameter is like this:

Lo! Love the looser of limbs stirs me, that creature irresistible, bitter-sweet; but you, Atthis, have come to hate the thought of me, and run after Andromeda in my stead.²

82³ [To ATTHIS]

From a Seventh-Century Manuscript:

. . . Sappho, I swear if you come not forth I will love you no more. O rise and shine upon us and set free your beloved strength from the bed, and then like a pure lily beside the spring hold aloof your Chian robe and wash you in the water. And

¹ cf. Eust. *Il.* 9. 41 ² *B* divides the fragment saying l. 3 begins a poem, but δέ belies this ³ see opp. note 2

especially after l. 9, cf. *C.R.* 1916. 131: separation of the strophes uncertain

LYRA GRAECA

καὶ Κλεῦς¹ σάων καβφέροισα γρῦταν
κροκόεντα λώπεά σ' ἐββάλη καὶ
πέπλον πορφύριον· καββεβλημμένα

χλαίνα πέρ σ' ἔξ[ακ]ρισάντων ἄνθινοι
10 στέφανοι περ[ὶ κράτα σοι] δέθεντες,
κἄλθ' ὅσα μαίν[ης μ' ἄδεα καλλ]όνα.

φρῦσσον, ὡς Πρα[ξίνω, κάρ]υ' ἄμμιν, ὡς
παρθένων πό[τον ἀδίω π]οήσω.
ἔκ τινος γὰρ θέων [ταῦτ' ἄ]μμι, τέκνον.

15 ἡ μὰν τὰδ' ἀμέρ[ᾳ προτὶ] φιλτάταν
Μυτιλάνναν π[ὸλιών η]ὔξατ' ἥδη
γυναικῶν ἀ κα[λίστα Ψ]άπφ' ἀπύβην
πεδ' ἀμμέω[ν, ἀ μάτ]ηρ πεδὰ τῶν τέκνων.²
φίλτα[τ' "Ατθι, μῶν ἄρα] ταῦτα τὰ πρὶν
20 ἐπι[λάθεαι πάντ' ἦ] ὁμμναίσα' ἔτι ; . . .

83² [πρὸς "Ατθιδα?"]

Berl. Klassikertexte P. 9722. 2.

[³"Ατθιδ' οὐποτ' ἄρ' ὅ]ψ[ομαι,]³

τεθνάκην δ' ἀδόλως θέλω.

ἄ με ψισδομένα κατελίππανεν

πόλλα, καὶ τόδ' ἔειπέ μ[οι·]

5 "Ωιμ', ὡς δεῦνα πεπ[όνθ]αμεν.

Ψάπφ', ἡ μάν σ' ἀέκοισ' ἀπυλιππάνω.

¹ better Κλεῦς? ² cf. C.R. 1916. 129, 1909. 100 ³ E
e.g.: ll. 11–13 E, 14 Fraccaroli: ll. 16–17 Ath. 15. 674 d: ll.
18–21 E: cf. Ath. 15. 690 e: ll. 23–25 E e.g.

SAPPHO

Cleis shall bring down from your presses saffron smock and purple robe; and let a mantle be put over you and crowned with a wreath of flowers tied about your head; and so come, sweet with all the beauty with which you make me mad. And do you, Praxinoa, roast us nuts, so that I may make the maidens a sweeter breakfast;¹ for one of the Gods, child, has vouchsafed us a boon. This very day has Sappho the fairest of all women vowed that she will surely return unto Mytilene the dearest of all towns—return with us, the mother with her children.' ✓✓✓

Dearest Atthis, can you then forget all this that happened in the old days? . . .²

83 [To ATTHIS?]

From the reverse of the same Manuscript:

So I shall never see Atthis more, and in sooth I might as well be dead. And yet she wept full sore to leave me behind and said 'Alas! how sad our lot; Sappho, I swear 'tis all against my will I leave

¹ the ordinary Greek breakfast was bread dipped in wine; this, the day of S.'s return (from the first exile at Pyrrha?), is a great day ² doubtfully restored; see p. 238, n. 2: the speaker of the main portion is apparently Atthis

LYRA GRAECA

τὰν δ' ἔγω τάδ' ἀμειβόμαν·
Χαίροισ' ἔρχεο κάμεθεν
μέμναισ· οἰσθα γὰρ ὡς <τ'> ἐπεδήπομεν.

- 10 αἱ δὲ μὴ, ἀλλά σ' ἔγω θέλω
δομναισαι τ[ὰ σ]ὺ [λά]θεαι,
δσσ' ἄμμ[ει φίλα] καὶ κάλ' ἐπάσχομεν.
πό[λλοις ἀ στεφάν]οις ἵων
καὶ βρ[όδων γλυ]κίων γ' ὅμοι
15 καὶ π[λόκων] πὰρ ἔμοι περεθήκαο,¹
καὶ πόλλαις ὑπαθύμιδας
πλέκταις ἀμφ' ἀπαλᾳ δέρα
ἀνθέων ἔκ[ατον] πεποημέναις,
καὶ πόλλῳ ν[έαρο]ν σὺ χρῶ
20 βρενθείω πρ[οχώ μύρ]ω
ἔξαλείψαο κα[ὶ βασιληῖω,]
e. g. καὶ στρώμν[ας ἔπι κημένα]
ἀπάλαν πὰν² [ὸνηάτων]³
ἔξιης πόθο[ν ἥδε πότων γλυκίων] . . .

84⁴

Berl. Klassikertexte P 9722. 3

- e. g. [. . . . καὶ ταῦτα σ' ἀμειβόμαν ἔγ]ω·
[‘Νὴ θέαν ἔγω σοι τόδ' ὁμώ]μοκα,
[ώς οὐδ' αὕτα πόλλαις, ἀ]λλ', ἵαν ἥχον
5 [μόναν ἀπ τῷ Δίος τὰν] παρθενίαν,
[ὅμως δ' οὐκ ὅδδον] ὠρρώδων⁵ ὑπὲρ ὃν
[ἀπύ μοί Φ' ἐπέσκ]ηψ', ⁷Ηρα βάλεσθαι·
[ταῦτ' ἔγω σ' ἡ]ῦφραν' ἄρ' ὠξυβόων δ'.
[“Αμμι μάν,] πάρθεν', ἀ νὺξ οὐκὶ βάρυ
10 [φαίνετ] ἔμμεν· ὥστ' οὐ μὴ σύ γ' ἀτύξῃ'. . .

¹ περεθήκαο Jurenka : ms παρεθηκας

² πὰν accus. masc.

SAPPHO

thee'; and I answered her 'Go your way rejoicing and remember me, for you know how I doted upon you. And if you remember not, O then I will remind you of what you forget, how dear and beautiful was the life we led together. For with many¹ a garland of violets and sweet roses mingled you have decked your flowing locks by my side, and with many a woven necklet made of a hundred blossoms your dainty throat; and with many a jar of myrrh, both of the precious and the royal, have you anointed your fair young skin before me, and [lying upon] the couch have taken your fill of dainty [meats and of sweet drinks] . . .'

84

From the same Manuscript:

. . . [And I answered you], 'I swear [to you by the Goddess that although I, like you,] had [of Zeus] but one virginity, [nevertheless] I feared [not the threshold] beyond which Hera had bidden [me cast it away.] Aye, thus I] heartened you, and cried aloud, 'That night was sweet enough [to me,] neither have you, dear maid, anything to fear.' . . .

¹ i.e. on many separate occasions

³ cf. Cram. *A.O.* 2. 245. 21 ⁴ *E*, e.g., cf. *C.R.* 1916, p. 132: separation of strophes doubtful ⁵ we should perh. read *ωρράδην* here and *ωξυβόην* below

LYRA GRAECA

84 A

Lib. *Or.* i. 402 εἰ οὖν Σαπφὼ τὴν Λεσβίαν οὐδὲν ἐκώλυσεν εἴκασθαι νύκτα αὐτῇ γενέσθαι διπλασίαν, ἐξέστω κὰμοί παραπλήσιον αἰτῆσαι.

e. g. τοῦτο δ' ἴσθι, διπλασίαν
κήναν νύκτ' ἄρασθαι μ' ἄμμι γένεσθαι.

85 1

Berl. Klassikertexte P 9722. 4

. ήρ' ἀ[. . . .
δῆρα τό[. . . .

e. g. Γογγύλα τ[᾽ ἔφατ· ‘Οὐ τι πᾳ τόδ’ ἔγνως ;]

ἡ τι σᾶμ' ἐθέλ[ης δεικνύναι τέαις]
5 παῖσι; ‘Μάλιστ’, ἀμ[ειβόμαν ἔγω. ‘Ἐρ-]
μας γ' εἰσῆλθ’. ἐπὶ [δὲ βλέποισ’ ἔγω *Fē*]

εἰπον. ‘Ω δέσποτ’, ἐπ[παν ἀπωλόμαν.]
[ο]ὐ μὰ γὰρ μάκαιραν [ἔγω θέαν]
[ο]ὐδεν ἄδομ’ ἐπαρθ’ ἄγα[ν ἔτ’ ὅλβῳ,]

10 κατθάνην δ’ ἵμμερός τις ἄ[γρεσέ με·]²
λῶ στᾶσ’ εἰς δροσόεντ’ ἄγ[ρον σέ μ’ οἱ]
‘Ατρήδαν ’Αγαμ[έμνον’ ἄγαγες πρὶν]

[πά]ν τε ταιρη[τον ἄνθος ’Αχαιών.]³
[χ]ρῆ δὲ τοῦτ[’ ἀπυλιππάνην με φαῦ-]
15 [ο]ς, ἄτις ὁ.[.]

¹ E ibid.

² ms η[

³ ms]νδεθαιρη[

SAPPHO

84 A¹

Libanius *Orations*: If therefore Sappho the Lesbian could wish the length of her night doubled, I may make a similar prayer.

e. g. . . . Nay, I tell you, I prayed that night of ours might be made twice as long.

85

From the reverse of the above Manuscript :

. . . ['It cannot be] long now,' [said I. 'Surely,' said] Gongýla, ['you cannot tell?] or will you show your children a sign?' 'That I will,' answered I; 'Hermes came in unto me, and looking upon him I said "O Master, I am altogether undone; for by the blessed Goddess I swear to thee I care not so much any longer that I am exalted unto prosperity, but a desire hath taken me to die. I would fain have thee set me in the dewy meadow whither aforetime thou leddest Atreus' son Agamemnon and all the chosen flower of the Achaeans. I must [leave] this [light of day,] seeing that I'''

¹ perh. from the same poem

LYRA GRAECA

86¹ [πρὸς Ἀτθίδα]

Berl. Klassikertexte P 9722. 5

[’Ατθι, σοὶ κἄμ’ Ἀνακτορία φίλα]²
 [πηλόρουσ’ ἐνὶ] Σάρδε[σιν]
 [ναιέι, πό]λλακι τυίδε [ν]ῶν ἔχοισα,³
 ὡς ποτ’ ἔξωμεν βίον, ἀς ἔχε
 5 σὲ θέᾳ Φικέλαν ἀρι-
 -γνώτᾳ, σᾶ δὲ μάλιστ’ ἔχαιρε μόλπᾳ.
 νῦν δὲ Λύδαισιν ἐμπρέπεται γυναι-
 κεσσιν ὡς ποτ’ ἀελίω
 δύντος ἢ βροδοδάκτυλος σελάννα
 10 πὰρ τὰ περρέχοισ’ ἄστρα,⁴ φάος δ’ ἐπί-
 σχει θάλασσαν ἐπ’ ἀλμύραν
 ἵσως καὶ πολυανθέμοις ἀρούραις,
 ἢ δ’ ἔέρσα κάλα κέχυται τεθά-
 λαισι δὲ βρόδα κάπαλ’ ἄν-
 15 θρυσκα καὶ μελίλωτος ἀνθεμώδης.
 πόλλα δὲ ζαφοίταισ’ ἀγάνας ἐπι-
 μνάσθεισ’ Ἀτθίδος ἴμμέρω,
 λέπταν ποι φρένα κῆρ’ ἄσα βόρηται.⁵
 κῆθι τ’ ἔλθην ἄμμ’ ὁξυβόη· τὰ δ’ οὐ
 20 νῶν γ’ ἄπυστα νὺξ πολύω[ς]
 γαρυίει δι’ ἄλος πα[ρε]γρεο[ισας.]⁶

¹ cf. C.R. 1916. 130 ² E, e. g. ³ πηλόροις ἐνὶ and
 ναιέι E ⁴ i. e. ἄστρα & περιέχουσι ⁵ ms κῆρ, i. e. κῆρι
 adv. cf. Hom. ⁶ κῆθι Wil: ms κῆθυι: perh. κῆσι, = ἔκεισε
 E: παρενρ. E

SAPPHO

86 [To ATT~~HIS~~]

From the same Manuscript :

[Atthis, our beloved Anactoria dwells in far-off] Sardis, but she often sends her thoughts hither, thinking how once we used to live in the days when you were like a glorious Goddess to her and she loved your song the best. And now she shines among the dames of Lydia as after sunset the rosy-fingered Moon¹ beside the stars that are about her, when she spreads her light o'er briny sea and eke o'er flowery field, while the dew lies so fair on the ground and the roses revive and the dainty anthrysc and the melilot with all its blooms. And oftentime while our beloved wanders abroad, when she calls to mind the love of gentle Atthis, her tender breast, for sure, is weighed down deep with longing ; and she cries aloud for us to come thither ; and what she says we know full well, you and I, for Night that hath the many ears calls it to us across the dividing sea.²

¹ was Atthis the Sun ?

² a letter to [Atthis]; cf. 38

LYRA GRAECA

86¹ [πρὸς Ἀτθίδα]

Berl. Klassikertexte P 9722. 5

[Ἄτθι, σοὶ κάμ' Ἀνακτορία φίλα]²
 [πηλόροισ' ἐνὶ] Σάρδε[σιν]
 [ναιέι, πό]λλακι τυίδε [ν]ῶν ἔχοισα,³
 ὡς ποτ' ἔξωμεν βίον, ἀς ἔχε
 5 σὲ θέᾱͅ Φικέλαν ἀρι-
 -γνώτᾳ, σᾶ δὲ μάλιστ' ἔχαιρε μόλπα.
 νῦν δὲ Λύδαισιν ἐμπρέπεται γυναι-
 κεσσιν ὡς ποτ' ἀελίω
 δύντος ἀ βροδοδάκτυλος σελάννα
 10 πὰρ τὰ περρέχοισ' ἄστρα,⁴ φάος δ' ἐπί-
 σχει θάλασσαν ἐπ' ἀλμύραν
 ἵσως καὶ πολυανθέμοις ἀρούραις,
 ἀ δ' ἔέρσα κάλα κέχυται τεθά-
 λαισι δὲ βρόδα κάπαλ' ἄν-
 15 θρυσκα καὶ μελίλωτος ἀνθεμώδης.
 πόλλα δὲ ζαφοίταισ' ἀγάνας ἐπι-
 μάσθεισ' Ἀτθίδος ἴμμέρω,
 λέπταν ποι φρένα κῆρ' ἄσα βόρηται.⁵
 κῆθι τ' ἔλθην ἄμμ' ὁξυβόη· τὰ δ' οὐ
 20 ιών γ' ἄπυστα νὺξ πολύω[ς]
 γαρυίει δι' ἄλος πα[ρε]γρεο[ίσας.]⁶

¹ cf. C.R. 1916. 130 ² E, e.g. ³ πηλόροις ἐνὶ and
 ναιέι E ⁴ i.e. ἄστρα & περιέχουσι ⁵ ms κῆρ', i.e. κῆρι
 adv. cf. Hom. ⁶ κῆθι Wil: ms κῆθυι: perh. κῆσι, = ἔκεισε
 E: παρενρ. E

SAPPHO

86 [To ATT~~HIS~~]

From the same Manuscript :

[Atthis, our beloved Anactoria dwells in far-off] Sardis, but she often sends her thoughts hither, thinking how once we used to live in the days when you were like a glorious Goddess to her and she loved your song the best. And now she shines among the dames of Lydia as after sunset the rosy-fingered Moon¹ beside the stars that are about her, when she spreads her light o'er briny sea and eke o'er flowery field, while the dew lies so fair on the ground and the roses revive and the dainty anthrysc and the melilot with all its blooms. And oftentime while our beloved wanders abroad, when she calls to mind the love of gentle Atthis, her tender breast, for sure, is weighed down deep with longing ; and she cries aloud for us to come thither ; and what she says we know full well, you and I, for Night that hath the many ears calls it to us across the dividing sea.²

¹ was Atthis the Sun ?

² a letter to [Atthis]; cf. 38

LYRA GRAECA

87¹ πρὸς Τιμάδα

Ath. 9. 410e Σαπφὼ δ' ὅταν λέγῃ ἐν τῷ πέμπτῳ τῶν Μελῶν πρὸς τὴν Ἀφροδίτην·

. . . χειρόμακτρα δὲ καὶ γενύων²
πορφύρα καταρτάμενα, τὰ Τίμας
εἰς <τ> ἔπειμψ' ἀπὸ Φωκάς,³
δῶρα τίμια. . . .

κόσμον λέγει κεφαλῆς τὰ χειρόμακτρα, ὡς καὶ Ἐκαταῖος δηλοῦ ἡ διγεγραφώς τὰς Περιηγήσεις ἐν τῇ Ἀσίᾳ ἐπιγραφομένας.⁴ ‘γυναικες δ’ ἐπὶ τῆς κεφαλῆς ἔχουσι χειρόμακτρα.’

88

Hesych.

. . . . Τιμαδία.

μικρὰ Τιμάς.⁵

89

Jul. Epi. 60:

'Ηλθες· κεῦ ἐποίησας· ἔγω δέ σε
μαόμαν, δὸν δ' ἔφλαξας ἔμαν φρένα
καυομέναν πόθῳ χαῖρ' ἄμμι, <χαῖρε>
πόλλα καὶ Φισάριθμα τόσῳ χρόνῳ
5 ἀλλάλαν ἀπελείφθημεν.⁶ — —

¹ see *Proc. Class. Assoc.* 1921 ² Ahr.-Wil.: mss καγγονων
(repeated after τίμια) ³ ll. 2-3 E; Τίμας cf. 144: εἰς cf.
ll. 15. 402. Od. 6. 175: τε = σε, cf. Hoff. *Gr. Dial.* 2. 13: mss
πορφυρᾶ κατανταμενάτατιμασεις ἔπ. Previous lines ran e. g.
Νύκτι τὰδε σύ μ' εἴσαο, | δὸν χρυσοστέφαν' Ἀφρόδιτ', | ὅναρ
ἀθανάτω τέω πλέκοισα | κράτος ἀμβροσίαν κόμαν, ⁴ mss -νη
⁵ E: mss τιμή: cf. 'Υρράδιος, Παλλάδιος ⁶ so E: εὖ ἐπ.
cf. 100 ἔφλαξας = ἔφλεξας cf. Alc. 116, *Theocr.* 4. 35:
τόσῳ = δσῳ: mss ἥλθες καὶ ἐπ. ἥλθες γάρ δὴ καὶ ἀπῶν
οἰς γράφεις: ἔγω δέ σε μὰ δόμαν· ἀν δ' ἔφύλαξας ἐ. φ. καιο. π.
π. and later χαῖρε δὲ καὶ αὐτὸς ἡμῖν πολλά, καθάπερ ἡ καλὴ
Σ. φησιν, καὶ οὐκ ἴσδριθμα μόνον τῷ χρόνῳ δυν ἀλλήλων
ἀπελείφθημεν, ἀλλὰ γάρ καὶ ἀει χαῖρε: metre cf. 82, 85

SAPPHO

87 To TIMAS

Athenaeus *Doctors at Dinner*: And Sappho, when in the fifth Book of her Lyric Poems she says to Aphrodite :

. . . and hanging on either side thy face the purple handkerchief which Timas sent for thee from Phocaea, a precious gift from a precious giver ;¹

means the handkerchief as an adornment of the head, as is shown also by Hecataeus or the writer, whoever he was, of the book entitled *The Guide to Asia*, in the words 'And the women wear handkerchiefs on their heads.'

88

Hesychius *Glossary* : Timadia :

little Timas

89

Julian *Letter to Iamblichus* :

You are come ; it is well ;² I was longing for you, and now you have made my heart to flame up and burn with love. Bless you, I say, thrice bless you, and for just so long as you and I have been parted.³

¹ prob. the description of a dream, T. having sent the kerchief for S.'s statue of Aphrodite (cf. Rouse *Gk. Votive Offerings* 404, 275, A.P. 6. 270, 337, 340), and this being the letter of thanks ; there is a pun on *Timas* and *timia* (precious) ; the previous lines were perh. to this effect (cf. *fr.* 123) : 'Last night thou appearedst to me in a dream, O golden-wreathed Aphrodite, plaiting the ambrosial hair of thy immortal head,' ² Jul. inserts 'for come you truly have in your letter, though you are far away' ³ the latter half of the fragment is preserved further on in this adaptation, 'Bless you also, I say, thrice over, as the beautiful S. says, and not only for just so long as you and I have been parted, but rather for ever'

LYRA GRAECA

90

Aristid. 1. 425 [μονῳδία ἐπὶ Σμύρνη]. . . τὸ ὑπὲρ πάσης τῆς πόλεως ἐστηκὸς γάνος οὐ διαφθείρον τὰς ὕψεις, ὡς ἔφη Σαπφώ, ἀλλ' ἀνέκον καὶ στέφον καὶ ἄρδον ἀμα ἐνθυμίζει. ὑακινθίνῳ μὲν ἄνθει¹ οὐδαμῶς δομοιον, ἀλλ' οἶον οὐδὲν πώποτε γῆ καὶ ἥλιος ἀνθρώποις ἔφηναν.

e. g. ζάφθερον ταὶς ὅψιας γάνος – ²

91

Arist. *Rhet.* 2. 23 . . . ἡ ὥσπερ Σαπφώ, δτι τὸ ἀποθνήσκειν κακῶν· οἱ θεοὶ γὰρ οὕτω κεκρίκασιν· ἀπέθνησκοι γὰρ ἄν.

c. g. τὸ θναίσκην κάκον· οἱ θέοι γὰρ οὕτω
κεκρίκαιστι· θάνον κε γάρ.³

92

Eust. *Op.* 345. 52 τούτους σου τοὺς κατασκόπους οὐ πόρη
κατὰ τὴν ὑμουσιένην Ἱεριχούντιαν ἐκείνην τῷ τοῦ ἔμου τόπου
καλῷ παρενέρριψε, φιλίᾳ τις δηλαδὴ πολυρέμβαστος καὶ καλὸν
δοκοῦσα, εἴποι ἀνὴ Σαπφώ, δημόσιον, ἀλλὰ καὶ καθαρά, καὶ κατὰ
τὴν παρ' Ἡσίοδῳ Δίκην παρθένος, καὶ <τοῖς>⁴ πολλοῖς ἀνομί-
λητος.

e. g. πολυρέμβαστον φιλίαν μέμειξαι καὶ κάλον δόκεισαν τὸ δαμόσιον.⁵

93

Hdn. π.μ.λ. 2. 932. 29 Lentz (for fuller context see 51): ἐφυλαξάμην δὲ διαλέκτους διὰ τόδε· (51). καὶ·

⁶Αλλα, μὴ κάμπτε στέραν φρένα

¹ from *Od.* 6. 231 ² metre 82: ὑψιας cf. ἀκουαι 2. 12
³ for metre cf. 86: Greg. adds εἰπερ ἦν καλὸν τὸ ἀποθυῆσκεν,
 but the ellipse is idiomatic ⁴ E ⁵ metre 82 ⁶ E:
 στέραν = στερέαν: mss ἄλλαν (see 51) μὴ καμεστέραν φ. (τι
 over εσ meant to correct to κάμπτι, for wh. cf. Alc. 122. 10)

SAPPHO

90

Aristides *Orations* [praise of Smyrna] . . . the glamour that is upon the whole city, not as Sappho said, blinding the eyes, but magnifying it and wreathing it and moreover watering it with joyfulness,—not indeed ‘like a hyacinth flower,’ but such as earth and sun never before have shown to men.

e. g. . . . a glamour blinding the eyes

91¹

Aristotle *Rhetoric* . . . Or, as Sappho says:

Death is an ill; the Gods at least think so,
Or else themselves had perished long ago.

92

Eustathius *Opuscula* [a letter]: These spies were introduced into my estate by no harlot like her of Jericho, a friendship I mean of a vagrant sort which deems, as Sappho would say, a public thing beautiful, but a pure one and as virgin as Hesiod's Justice, unapproachable to the many.

e. g. . . . with whom you are mingled in a vagrant
| friendship which deems that beautiful which
any man may have for the asking.²

93

Herodian *Words without Parallel*: I made the above exception of dialects because of the following examples: (51): and this :

Foolish girl, do not try to bend a stubborn heart.

¹ also in Greg. on Hermog. *Rh. Gr.* 7. 1153 Walz . . . ² prob.
ref. to Charaxus and Doricha

LYRA GRAECA

94

Demetr. *Eloc.* 142 (cf. *on Sa.* 149) πολλὰς δ' ἄν τις καὶ
ἄλλας <τοιαύτας>¹ ἐκφέροι χάριτας. γίγνονται καὶ ἀπὸ λέξεως
χάριτες ή ἐκ μεταφορᾶς, ὡς ἐπὶ τοῦ τέττιγος·

. . . . πτερύγων δ' ὑπακακχέει
λιγύραν ἀοίδαν, ὅποτα φλόγη
<ἢ θέ>ος κατέτᾳ <γάα>ν
ἐπὶ <πε>πτάμενος καταύγη . . .
ἢ ἐκ κ.τ.λ.²

95

Zenob. (*Paroem.* 1. 58)

Γέλλως παιδοφιλωτέρα·

ἐπὶ τῶν ἀώρων τελευτησάντων, οἵτοι ἐπὶ τῶν φιλοτέκνων μὲν
τρυφῆ <δὲ> διαφθειρόντων αὐτά· Γελλὼ γάρ τις ἦν παρθένος·
καὶ ἐπειδὴ ἀώρων ἐτελέντησε, φασὶν οἱ Λέσβιοι αὐτῆς τὸ φάντασμα
ἐπιφοιτῶν ἐπὶ τὰ παιδία καὶ τοὺς τῶν ἀώρων θανάτους αὐτῇ
ἀνατίθεσι· μέμνηται ταύτης Σαπφώ.

96

Hdn. π.μ.λ. 2. 932. 29 Lentz (after *fr.* 93, where see context) καὶ·

Ἄβρα δηῦτ' ἐπ' ἄγκ' ἀσ πάλαι ἀλλόμαν.³
ἀντὶ τοῦ ἡλλόμην.

97

E.M. 822. 39 ὡϊόν· δεῖ γινώσκειν ὅτι τὸ φόν τὸ ι ἔχει, πρῶτον
μὲν ὅτι εὑρηται τὸ ι κατὰ διάστασιν παρὰ τῇ Σαπφοῖ·

Φαῖσι δή ποτα Λήδαν ὑακίνθινον
πεπυκάδμενον ὥιον
εὔρην⁴ . . .

¹ Weil ² E: καταύγη from καταύγημι cf. ὕρημι 2. 11 : for
metre of last line cf. Hepha. 33 : mss δ τι ποτ' ἄν φλόγιον καθέταν
(καθέτως) ἐπιπτάμενον καταυδείη (ἢ Finckh) ³ E: ἄγκα =
ἄγκύλας, cf. ἄγκάς, ἄγκάσι: ἀλλόμαν = ἡλεόμην: mss ἄβρα·
δεύτε πάγχης π. ἀ. ⁴ Neue: ποτα Neue: mss ποτέ, ποταμόν

252

SAPPHO

94¹

Demetrius *on Style* : And many similar instances of charm might be adduced. Charm comes also from a form of expression or from a metaphor, as of the cricket :

. . . . and pours down a sweet shrill song from beneath his wings, when the Sun-god illuminates the earth with his down-shed² flame outspread : or from, etc.

95³

Zenobius *Centuries of Proverbs* :

Fonder of children than Gello ;

a saying used of those who die young, or of those who are lovers of children but spoil them ; for Gello was a girl who died young, and of whom the Lesbians say that her ghost haunts little children, ascribing to her the death of such as die before they are grown up. It occurs in Sappho.

96

Herodian *Words without Parallel* : And :

Lo ! to the soft arms of her whom I had shunned so long [I have come back again] ;⁴

ἀλλόμας ‘shunned’ is for ἡλλόμην.

97⁵

Etymologicum Magnum : ὠϊόν ‘egg’ ; it should be understood that this word has the *i*, first because the *i* is found as a separate syllable in Sappho :

They say that once upon a time Leda found hidden an egg of hyacinthine hue. . . .

¹ inserted by *B* in Alc. 39 (my 161), but cf. Wil. *Herm.* '05 124 : metrical arrangement and emendation doubtful, but cf. 82 ff. ² or perh. in the later sense ‘perpendicular’ ³ cf. Suid, *E.M.* 795. 9 (Γελῶ), Hesych. Γελῶ and Γελλῶ ⁴ reading doubtful . ⁵ cf. Ath. 2. 57 d, Eust. *Od.* 1686. 49

LYRA GRAEC

98

Ath. 1. 21 b ἔμελε δ' αὐτοῖς καὶ τοῦ κοιμῶς ἀναλαμβάνειν τὴν ἐσθῆτα καὶ τοὺς μὴ τοῦτο ποιοῦντας ἔσκηπτον. Πλάτων. . . .
Σαπφὼ περὶ Ἀνδρομέδας σκώπτει·

. τίς δὲ
ἀγροίωτις ἀγροίωτιν ἐπεμμένα
σπόλαν <τέον> θαλύει νόον,
οὐκ ἐπισταμένα τὰ βράκε' ἐλκην ἐπὶ των σφύρων;¹

99

Stob. Fl. 71. 4 [ὅτι ἐν τοῖς γάμοις τὰς τὰν συναγομένων ἡλικίας χρὴ σκοπεῖν]. Σαπφοῦς.²

. . . ἀλλ' ἔων φίλος ἄμμιν
λέχος ἀρνυσο νεώτερον.³
οὐ γὰρ τλάσομ' ἔγω συνοίκην νέων ἔσσα⁴ γεραιτέρα.

100

Sch. Pind. O. 2. 96 [δὸ μὰν πλοῦτος ἀρετᾶς δεδαιδαλμένος | φέρει τῶν τε καὶ τῶν | καιρῶν] δ νοῦς δ δὲ πλοῦτος οὐ μόνος ὁν καθ' ἔαυτόν, ἀλλὰ καὶ ἀρετῇ κεκοσμημένος, καιρίως τῶν τε ἔαυτοῦ ἀγαθῶν καὶ τῆς ἀρετῆς ἀπολαύει, συνετὴν ἔχων τὴν φροντίδα πρὸς τὸ ἀγρεύειν τὰ καλά. τούτων γὰρ τὸ ἔτερον καθ' ἔαυτὸν οὐχ ἡδύνως καὶ Καλλίμαχος (H. in Jov. 95), καὶ ἡ Σαπφώ.

¹ E: cf. A.P. 7. 411 ἀγροίωτιν ὅλαν, Od. 22. 184 σάκος γέρον, Hesych. θαλύεσθαι, θαλυστόμενος. φλεγόμενος: mss Ath., Eust. τίς δ' ἀγροίωτις (-ώτατος) θέλγει νόον οὐκ κ.τ.λ., Max. τίς δὲ ἀγροιωτειν ἐπεμμένα σχολήν: Eust. paraphr. ποία γυνὴ χωριτική, ἔζωσμένη ἀγροικικώτερον (-τατον ?) ἐφέλκεται ἐραστήν; ² so arg. Weir-Smyth: metre Catull. 61 ³ cf. νῶν = νόον 86 ⁴ mss ἔσσα, οὖσα, νέον οὖσα

254

SAPPHO

98¹

Athenaeus *Doctors at Dinner*: They took pains, too, to put on their clothes neatly, and made fun of those who failed to do so; compare Plato . . . Sappho jests about Andromeda in the words:

. . . And what countrified wench in countrified clothes fires your breast, though she knows not how to draw her gown over her ankles?²

99³

Stobaeus *Anthology* [That in marriage it is well to consider the ages of the parties concerned] . . . Sappho:

. . . But if you love me, choose yourself a younger wife; for I cannot submit to live with one that is younger than I.

100⁴

Scholiast on Pindar ['wealth adorned with virtues brings with it the opportunity for all manner of things']: The meaning is: wealth when it is not alone but decorated with virtue enjoys in season its own benefits and those of virtue, having a spirit naturally apt for the search after what is good. For neither of the two is desirable of itself. Compare Callimachus . . . , and Sappho:

¹ cf. Eust. *Od.* 1916. 49, Philem. 61, Max. Tyr. 24 (18). 9
² i.e. when she sits down ³ cf. *Paroem.* 2. 277 ⁴ cf.
Plut. *Nobil.* 5, Sch. Pind. *P.* 5. 1: Plut. has 'high-born' instead of 'wealth,' perh. rightly (S. was well-born, see p. 143)

LYRA GRAECA

. . . ὁ πλοῦτος<δ> ἄνευ ἀρέτας
οὐκ ἀσίνης πάροικος.¹
ἀ δὲ κρᾶσις ἀμφοτέρων²
δαιμονίαν ἄκραν ἔχει.³

τοῦτο προσεῖναι τῷ Θήρωνι μαρτυρεῖ.

101 εἰς τὰς Χάριτας καὶ τὰς Μούσας

Heph. 56 [π. χοριαμβικοῦ]: τὰ δὲ (περαιοῦται) εἰς τὸν
ἀμφίβραχν ἡ βακχεῖον· οἶνον δίμετρα μὲν . . ., τρίμετρα δὲ . . .,
τετράμετρα δὲ, ἢ καὶ συνεχέστερά ἐστιν, οἷα ταυτὰ τὰ Σαπφοῦς·

Δεῦτέ νῦν ἄβραι Χάριτες καλλίκομοί τε Μοῖσαι.

102

At. Fort. 359 *De Metris Hor.* (6. 301 Keil) ad Hor. *Od.* i. 8 :
Apud Anacreontem (est metrum choriambicum dimetrum
catalecticum); . . ., Sappho;

. πάρθενον ἀδύφωνον

103

Heph. 64 [π. ἀντισπαστικοῦ]: τῶν δὲ τετραμέτρων τὸ μὲν
καταληκτικὸν καθαρόν ἐστι τὸ τοιοῦτον·

κατθναίσκει, Κυθέρη', ἄβρος⁴ Αδωνις· τί κε θεῖμεν;
καττύπτεσθε, κόραι, καὶ κατερείκεσθε χίτωνας.⁴

104

Paus. 9. 29. 8 Πάμφως δὲ ὁς Ἀθηναίοις τῶν ὅμινων ἐποίησε τοὺς
ἀρχαιοτάτους, οὗτος ἀκμάζοντος ἐπὶ τῷ Λίνῳ τοῦ πένθους Οἰτολίνον
ἐκάλεσεν αὐτόν· Σαπφὼ δὲ ἡ Λεσβία τοῦ Οἰτολίνου τὸ ὄνομα ἐκ
τῶν ἐπῶν τῶν Πάμφω μαθοῦσα, "Αδωνιν δμοῦ καὶ Οἰτολίνον ἦσε.

¹ cf. 89. 1: mss Sch. *O.* πλοῦτος, *P.* δ πλ., Plut. εὐγένεια:
mss Sch. *O.* also ἀγαθὸς σύνοικ. ² Ε: mss ἡ δὲ ἐξ ἀμφοτέρων
κρᾶσις ³ Η, cf. Hesych. δαιμονίαν ἄκραν· μακαρίαν θειοτάτην
(so read): mss εὐδαιμονίας ἔχει τὸ ἄκρον· (Plut. om. τὸ)
⁴ κατερείκ. Pauw: mss -ερύκ.

SAPPHO

Wealth without worth is no harmless housemate ;
but the blending of the two is the top of fortune.

This Pindar declares to be the lot of Theron.

101¹ TO THE GRACES AND THE MUSES

Hephaestion *Handbook of Metre* [on the choriambic] : Some on the other hand end with an amphibrach or a bacchius, for example the dimeter , the trimeter , and the tetrameter—which is used in longer sequences—, such as the lines of Sappho beginning

O hither, soft Graces and lovely-tressèd Muses.

102

Atilius Fortunatianus *On the Metres of Horace* [Horace's *Lydia, dic per omnes*] : In Anacreon we find it (the choriambic dimeter catalectic) : , and in Sappho :

a sweet-voicèd maiden

103²

Hephaestion *Ibid* : Of the (antispastic) tetrameter the pure catalectic is like this :

The delicate Adonis is dying, Cytherea ; what can
we do ?
Beat your breasts, maidens, and rend your garments.

104

Pausanias *Description of Greece* : Pamphōs, who composed the oldest Athenian hymns, called Linus 'Oetolinus' or 'Linus Dead' at the climax of the mourning for him. And Sappho of Lesbos, having learnt the name of 'Linus Dead' from the lines of Pamphos, sang of 'Adonis' and 'Linus Dead' both together.

¹ cf. At. Fort. 259 who read νῦν ² ascription based on Paus. 9. 29. 8 (see below) ; one of the chorus seems to have played the Goddess

LYRA GRAECA

105

Poll. 7. 73 [π. λινῶν ἐσθήτων καὶ ἀμοργίνων]. ἐν δὲ τῷ πέμπτῳ τῶν Σαπφοῦς Μελῶν ἔστιν εὑρεῖν.

ἀμφὶ δὲ ἄβροις λασίοισ’ εὐ Γ' ἐπύκασσε . . .¹
καὶ φασὶν εἶναι ταῦτα σινδόνια ἐπεστραμμένα.

106

Diogen. (*Paroem.* 1. 279):

Μῆτ' ἔμοι μέλι μήτε μελίσσαις.²
ἐπὶ τῶν μὴ βουλομένων παθεῖν τι φαῦλον μετὰ ἀγαθῶν.

107

Clearch. ap. Ath. 12. 554b [διὰ τὶ μετὰ χείρας ἀνθη . . . φέρομεν;] . . . ή πάντες οἱ ἔρῶντες οἷον ἐκτρυφῶντες ὑπὸ τοῦ πάθους καὶ ὠριαινόμενοι τοῖς ὥραοις ἀβρύνονται. φυσικὸν γὰρ δή τι τὸ τοὺς οἰομένους εἶναι καλοὺς καὶ ὥραοις ἀνθολογεῖν. δθεν αἴ τε περὶ τὴν Περσεφόρην ἀνθολογεῖν λέγονται, καὶ Σαπφώ φησιν ἰδεῖν ἀνθεῖ ἀμέργουσαν παῖδ' ἄγαν ἀπαλάν.

e. g. Εὔιδόν ποτ' ἀνθεῖ ἀμέρ-
| γοισαν παῖδ' ἄγαν ἀπάλαν ἔγω.

108 πρὸς τὴν θυγατέρα

Max. Τυρ. 18. 9 [τὶς ή Σωκράτους ἐρωτική;] ἀναθεται (δ Σωκράτης) τῇ Εανθίππῃ δύναμένη δτε³ ἀπέθηρσκεν, ή δὲ Σαπφὼ τῇ θυγατρὶ.

οὐ γὰρ θέμις ἐν μοισοπόλῳ οἰκίᾳ
θρῆνον θέμεν· οὐκ ἄμμι πρέπει τάδε.⁴

¹ B: mss λασίοισις εὐ ἐπύκασσε ² mss Diog. μηδὲ μ. μηδὲ μέλισσα (or -σας), others add ἐμοὶ ³ ms δτι ⁴ μοισοπόλῳ
Neue: mss μοισοπόλων; θέμεν E, cf. Od. 9. 235: mss εἶναι (correction of θέμις from above)

SAPPHO

105

Pollux *Vocabulary* [on clothes of Amorgine and other linen]: In the fifth Book of Sappho's Lyric Poems we find:

And wrapped her all about with soft cambric;¹
and they say that this means pieces of close-woven² linen.

106

Diogenian *Centuries of Proverbs*:

I will have neither honey nor bees;³

proverbial of those who will not take the sour with the sweet.

107

Clearchus in Athenaeus *Doctors at Dinner* [why we carry flowers in our hands]: Or else it is that all lovers, waxing wanton with their passion, are melted by the sight of what is ripe and blooming. For it is certainly a thing quite natural that those who believe themselves beautiful and blooming should gather flowers. And that is why Persephone and her companions are described as flower-gathering, and Sappho says that she saw a very beautiful little girl culling flowers.

e. g. I saw one day a-gathering flowers
| The daintiest little maid.

108 TO HER DAUGHTER

Maximus of Tyre *Dissertations* [what was the nature of Socrates' love-affairs]: Socrates chides Xanthippe for weeping when he is about to die, and so does Sappho chide her daughter:

No house that serves the Muse hath room, I wis,
For grief; and so it ill beseemeth this.

¹ or him ² or twisted? ³ i. e. if I can't have the honey without a sting, I won't have either: cf. *Paroem.* 2. 527, *Tryph. Rhet. Gr.* 8. 760 (Walz), who ascribes it to Sappho

LYRA GRAECA

109

Paus. 8. 18. 5 [π. Στυγός]. κεράτινα δὲ καὶ δστέινα, σίδηρος τε καὶ χαλκὸς, ἔτι δὲ μόλιθος καὶ κασσίτερος καὶ ἄργυρος καὶ τὸ ἡλεκτρον ὑπὸ τούτου σήκεται τοῦ ὕδατος· τὸ δὲ αὐτὸ μετάλλοις¹ τοῖς πᾶσι καὶ δ χρυσὸς πέπονθε· καίτοι γε καθαρεύειν γε τὸν χρυσὸν τοῦ ιοῦ,² ή τε ποιητρία μάρτυς ἐστὶν ἡ Λεσβία καὶ αὐτὸς δ χρυσὸς ἐπιδείκνυσιν. ἔδωκε δ' ἄρα δ θεὸς τοῖς μάλιστα ἀπερριμμένοις κρατεῖν τῶν ὑπερηρκότων τὴ δόξῃ.

e. g. κόθαρος γὰρ ὁ χρῦσος ἴω.³

110

Sch. Pind. P. 4. 410 [ἀφθιτον στρωμνάν]. ἀφθιτον δὲ αὐτὸ εἶπε καθὸ χρυσοῦν θῆν· δ δὲ χρυσὸς ἀφθαρτος· καὶ ἡ Σαπφὼ δτι· Διὸς παῖς δ χρυσός, κεῖνον οὐ σῆς οὐδὲ κις δάπτει, βροτεῖν το φρένα κράτιστον φρεγῶν.†

e. g. Διὸς γὰρ παῖς ἐστ' ὁ χρύσος·

|
κῆνον οὐ σέες οὐδὲ κις
δαρδάπτοισ· ὁ δὲ δάμναται
καὶ φρένων βροτέαν κράτιστον.⁴

S'

111

Heph. 70 [π. ιωνικοῦ τοῦ ἀπὸ μείζονος]. ἐνίστε δὲ ἐναλλὰξ τὰς ιωνικὰς ταῖς τροχαῖκαῖς παραλαμβάνοντιν, ἀντὶ μὲν τῶν ιωνικῶν ἔσθ' δτε τὰς δευτέρας παιωνικὰς παραλαμβάνοντες, ἀντὶ δὲ τῶν ἔξασθμων τροχαῖκῶν ἔσθ' δτε τὰς ἐπτασθμοὺς τροχαῖκάς, οἷον·

¹ mss ἐν μ. ² E: mss ὑπὸ τοῦ ιοῦ ³ metre cf. Heph. 33
⁴ E, cf. Sch. Hes. below: κις = κίες cf. πόλις Hfm. 541: φρένα incorp. correction of φρένων, βροτέαν being thought accus.: mss δάπτει due to κις being thought sing.: metre cf. 109: some edd. supposing Sappho-citation lost and comparing Sch. Hes. Op. 428 (τοῦτο καὶ Πίνδαρον οὗτω καλεῖν περὶ

SAPPHO

109

Pausanias *Description of Greece* [the Styx]: Things of horn and of bone, iron and copper, lead and tin and silver and electrum, all are corroded by the water; and gold suffers like the other metals. And yet, that gold remains pure of rust is both declared by the Lesbian poetess and proved by our own experience. It seems that God has given the least-considered of things power over those that are deemed to be of great price.

e.g. For gold is pure of rust.

110

Scholiast on Pindar ['that immortal coverlet,' i.e. the Golden Fleece]: He calls it immortal because it was golden; and gold is indestructible; compare Sappho:

e.g. Gold is a child of Zeus; no moth nor worm
devours it, and it overcomes the strongest of
mortal hearts.¹

BOOK VI

111²

Hephaestion *Handbook of Metre* [The Ionicum a majore]: Sometimes they use ionics alternately with trochaics, in some lines substituting the second paeon for an ionic, and in some employing seven-'time' trochaics instead of six-'time,' as:

¹ the Scholiast on Hesiod ascribes this to Pindar ² cf.
Paroem. Gr. 2. 363 (*Σαπφοῦς*)

τοῦ χρυσοῦ λέγοντα· κείγον σῆς οὐ κις δάμναται, ὡς ἀσππτον
κις δάπτει, βροτέαν) ascribe Διὸς κ.τ.λ. to Pind. (fr. 222 Bgk.),
perh. rightly

LYRA GRAECA

Δέδυκε μὲν ἀ σέλαννα
καὶ Πληταδεῖ, μέσαι δὲ
νύκτες, παρὰ δ' ἔρχετ' ὥρα,
ἔγω δὲ μόνα κατεύδω.

112

Heph. 68 [π. Ἰωνικοῦ τοῦ ἀπὸ μείζονος]: καὶ τρίμετρα βραχυ-
κατάληκτα τὰ καλούμενα Πραξίλεια, ἢ τὴν μὲν πρώτην ἔχει
Ιωνικήν, τὴν δὲ δευτέραν τροχαϊκήν, οὐδὲ ἔστι τὰ τοιαῦτα Σαπφοῦς·

πλήρης μὲν ἐφαίνετ' ἀ σέλαννα,
αἱ δ' ὡς περὶ βῶμον ἐστάθησαν . . .

113 A and B

Ox. Pap. 220. 9 [π. Ἀνακρεοντείου]: ἐπομένως δὲ καὶ παρα-
πλησίως καὶ τοῦ Πραξίλειου στίχου τεμάν τις δύο τὰς πρώτας
συλλαβὰς ποιήσει τὸ Ἀνακρεόντειον καθόλου δὲ καπὲ τούτου
τάσσας ἀφελών τις τὰς ἐκ τῆς πρώτης χώρας παρὰ μίαν βραχεῖαν
ἀποτελέσει τὸ μέτρον δμοίως· σκόπει γοῦν τάδε καταλεοιπότα
τὰς πρώτας συλλαβὰς· μεν εφανεθ α σέλανα (112)· ονιαν τε καὶ
υγειαν· σα φυγοιμ παῖδες ηβα.

[Εὐδαιμ]ονίαν τε κύγιειαν¹

[Γῆρας] ζαφύγοιμι, παῖδες· ηβα¹

114

Heph. 68 [π. Ἰωνικοῦ τοῦ ἀπὸ μείζονος]: τὰ δὲ τρίμετρα ἀκατά-
ληκτα διχῶς συνέθεσαν οἱ Αἰολεῖς· τὰ μὲν γὰρ ἐκ δύο Ιωνικῶν καὶ
τροχαϊκῆς ἐποίησαν, οἶον·

¹ E: all three are prob. first lines

SAPPHO

The Moon is gone
And the Pleiads set,
Midnight is nigh ;
Time passes on,
And passes ; yet
Alone I lie.¹

112

Hephaestion *Handbook of Metre* [The *Ionicum a majore*] : And there are brachycatalectic trimeters, namely what are called Praxilleans, which have the first meter ionic and the second trochaic, such as the following lines of Sappho :

The Moon rose full, and the maidens, taking their stand about the altar . . .²

113 A and B

From a Papyrus of about A.D. 100 [on the Anacreontic metre] : Similarly with the Praxillean, if you cut off its first two syllables you will make the Anacreontic ; or putting it generally as in the preceding case (of the Phalaecian), you will make it in like manner if you remove all the first foot³ except one short. Consider the following lines when docked of their first syllables (*—fr. 112 then—*) :

Both happiness and health . . .

I pray I may escape [old age], my children ;
youth⁴ . . .

114

Hephaestion *Handbook of Metre* [the *Ionicum a majore*] : The Aeolic poets made acatalectic trimeters in two ways, first, of two ionics and a trochaic, as :

¹ Heph. arranges as 2 lines ² S. wrote much in this metre ; cf. *fr. 113* and *Trich. 7* (Heph. 392 Cons.) ³ presumably ——. ⁴ the words ‘happiness’ and ‘old age’ were in the part cut off, and so are not quite certain

LYRA GRAECA

Κρῆσσαι νύ ποτ' ὡδὸς ἐμμελέως πόδεσσιν
ῳρχηντ' ἀπάλοισ' ἀμφ' ἐρόεντα βῶμον,
πόας τέρεν ἄνθος μάλακον ματεῖσαι.¹

115 πρὸς Μνησιδίκην

Ἡρφ. 69 [π. ἰωνικοῦ τοῦ ἀκὸ μείζονος]: καὶ τετράμετρα δὲ
ἀκατάληκτα διαφόρως συγέθεσαν· ἡ γὰρ τρισὶν ἰωνικαῖς μίᾳν
τροχαϊκὴν τὴν τελευταίαν ἐπήγαγον—καλεῖται δὲ Αἰολικόν, δτὶ²
Σαπφὼ πολλῷ αὐτῷ ἔχρησατο—οἶον.

Εὔμορφοτέρα Μνασιδίκα τᾶς ἀπάλας Γυρίννως

116 εἰς Εἰρήνην

Ibid.

Ασαροτέρας οὐδαμά ποι Εἴρηνα σέθεν τύχοισα...²

117 πρὸς Μνησιδίκην

Ath. 15. 674 d [π. στεφάνων]: Αἰσχυλος δὲ . . . σαφῶς φησιν
ὅτι ἐπὶ τιμῆ τοῦ Προμηθέως τὸν στέφανον περιτίθεμεν τῇ κεφαλῇ,
ἀντίποια τοῦ ἐκείνου δεσμοῦ . . . Σαπφὼ δ' ἀπλούστερον τὴν
αἰτίαν ἀποδίδωσιν τοῦ στεφανούσθαι ἡμᾶς, λέγουσα τάδε:

σὺ δὲ στεφάνοις, ὡ Δίκα, πέρθεσσ' ἐράταις
φόβαισιν
ὅρπακας ἀνήτοι συνέρραισ' ἀπάλαισι χέρσιν.³

¹ cf. Alc. 76. 2, Hesych. (after μανῶν) ματεῖ· πατεῖ, Theocr. 29. 15 ² οὐδ. π. Εἰ.: so Hfm. -E: or πα ὁ Εἰρ. ? Choer. ad loc.

paraphr. βλαβερωτέρας οὐδαμῶς πού ποτε, Εἰρήνη, σοῦ ἐπιτυχοῦσα
(or -αν) and vouches for εἰρηνά: mss Ch. -άπα εἰρήνα, ἀπώραγα,
Heph. ἀ. πώρανα, -απ' ὄρανα: Blf. -ά πω, 'ραννα (name): τύ-
χοισα: mss also -σαν ³ περθεσσ(ο) E: mss παρθεσθ'

SAPPHO

Thus of old did the dainty feet of Cretan maidens
dance pat to the music beside some lovely altar,
pressing the soft smooth bloom of the grass.¹

115² To MNESIDICÉ

Hephaestion *Handbook of Metre* [the *Ionicum a majore*]:
Moreover they composed acatalectic tetrameters of various
kinds; for either they added a single final trochaic to three
ionics—and this is called Aeolic because Sappho often used
it—as:

Mnasidica, of fairer form than the dainty
Gyrinno

116³ To PEACE

The Same: And this:

Having never, methinks, found thee more irk-
some, O Peace⁴ . . .

117⁵ To MNESIDICÉ

Athenaeus *Doctors at Dinner* [on garlands]: Aeschylus . . .
says clearly that our object in putting wreaths on our heads
is to do honour to Prometheus by a sort of requital of his
bonds. . . . But Sappho gives a simpler reason, saying:

. . . But do you, Dica, let your dainty fingers
twine a wreath of anise-sprays and bind your lovely
locks; for it may well be that the blessed Graces,

¹ l. 3 placed here by Santenius from Heph. 70 ² cf.
Longin. *Prol.* Heph. 3, *Thes. Corn.* Ald. 268 b, *E.M.* 243. 51,
Max. Tyr. 24 (18). 9 ³ cf. *Dikaiomata* (Halle Pap.) 182
⁴ perh. a name cf. Clem. Al. 4. 19. 122, but reading doubtful
without sequel ⁵ cf. Sch. Theocr. 7. 63, Poll. 6. 107

LYRA GRAECA

ταύάνθεα γάρ <παρ> πέλεται καὶ Χάριτας
 μάκαιρα<^ς>
 μᾶλλον προτόρην.¹ ἀστεφανώτοισι δ' ἀπυστρέ-
 φουται.

ώς <τὸ> εὐανθέστερον γάρ καὶ κεχαρισμένον μᾶλλον <δν> τοῖς
 θεοῖς, παραγγέλλει στεφανοῦσθαι τοὺς θύεντας.

118

Ath. 15. 687 a ὑμεῖς δὲ οἰεσθε τὴν ἀβρότητα χωρὶς ἀρετῆς
 ἔχειν τι τερπνόν²; καίτοι Σαπφώ, γυνὴ μὲν πρὸς ἀλήθειαν οὖσα
 καὶ ποιητρία, δύως γέδεσθη τὸ καλὸν τῆς ἀβρότητος ἀφελεῖν,
 λέγουσα ὅδε·

. ἔγω δὲ
 φίλημ' ἀβροσύναν, καί μοι τὸ λάμπρον
 ἔρος ἀελίῳ καὶ τὸ κάλον λέλογχε·

φανερὸν ποιοῦσα πᾶσιν ὡς ἡ τοῦ ζῆν ἐπιθυμία τὸ λαμπρὸν καὶ τὸ
 καλὸν εἶχεν αὐτῇ· ταῦτα δέ ἔστιν οἰκεῖα τῆς ἀρετῆς.

119 πρὸς Ἀλκαῖον

Arist. Rhet. 1. 9 τὰ γάρ αἰσχρὰ αἰσχύνονται καὶ λέγοντες
 καὶ ποιοῦντες καὶ μέλλοντες, ὥσπερ καὶ Σαπφώ πεποίηκεν εἰπόντος
 τοῦ Ἀλκαῖου ‘Θέλω τι Φείπην ἀλλά με κωλύει αἴδως’³

αἱ δ' ἦχες ἔσλων ἴμμερον ἡ κάλων
 καὶ μῆ τι Φείπην γλώσσσ' ἐκύκα κάκον,
 αἴδως κεν οὐκί σ' ἦχεν δππατ’,⁴
 ἀλλ' ἔλεγες περὶ τῷ δικαίως.⁵

¹ E (or keep μάκ. as voc.): παρκ. = πάρεστι cf. Soph. Ant. 478: mss εὐάνθεα γ. πέλεται κ. Χάριτες μάκαιρα: Fick εὐάνθεα γ. κ. Μέλεται ('Muses') κ. Χάριτες, μάκαιρα: προτόρην Seid. = προσορᾶν cf. προτί Alc. 156: mss προτέρην: Fick προσόρηντ'

² E, see context: mss τρυφέρον from above ³ Alc. fr. 124

⁴ E: mss α. κ. σε οὐκ εἶχεν ⁵ B = φ ἔδικαλος: mss τῷ (ῶ, φ) δικαίω

SAPPHO

too, are more apt to look with favour on that which is adorned with flowers, whereas they turn away from all that goes ungarlanded;

for she urges the makers of the sacrifice to wreath their heads on the plea that that which is the more adorned with flowers is the more pleasing to the Gods.

118

Athenaeus *Doctors at Dinner*: Do you think that delicacy or refinement without virtue is a thing to be desired? Why, Sappho, who was a woman out and out and a poetess, too, hesitated nevertheless to separate refinement from honour, for she says:

. . . But I love delicacy, and the bright and the beautiful belong for me to the desire of the sunlight; ¹

making it clear that the desire to live comprehended for her the bright or famous and the beautiful or honourable; and these belong to virtue.

119² To ALCAEUS

Aristotle *Rhetic*: For we are ashamed of what is shameful, whether in word or deed or intention; compare Sappho's answer when Alcaeus said, 'I fain would tell you something, but shame restrains me: '

If your desire were of things good or fair, and your tongue were not mixing a draught of ill words, then would not shame possess your eye, but you would make your plea outright.

¹ *pace* Athenaeus, S. probably means physical brightness and beauty; without them life would not be worth living

² cf. Cram. *A.P.* 1. 266. 25 (takes this and Alc. 124 as from an amoeboid poem of S.)

LYRA GRAECA

120

Ath. 13. 564 d [π. ὅμματα τὰ τῶν ἐρωμένων]. καὶ ἡ Σαπφὼ δὲ πρὸς τὸν ὑπερβαλλόντας θαυμαζόμενον τὴν μορφὴν καὶ καλὸν εἶναι νομίζομενόν φησιν.

ὅσταθι κάντα <θᾶ με φίλαν> φίλος¹
καὶ τὰν ἐπ' ὁσσοισ' ὄμπέτασον χάριν.

121

Max. Tyr. 24(18). 9 καὶ διπέρ Σωκράτει οἱ ἀντίτεχνοι, Πρόδικος καὶ Γοργίας καὶ Θρασύμαχος, τοῦτο τῇ Σαπφοῖ Γοργῷ καὶ Ἀνδρομέδᾳ· νῦν μὲν ἐπιτιμῆ ταῦταις, νῦν δὲ ἐλέγχει καὶ εἰρωνεύεται αὐτὰ ἐκεῖνα τὰ Σωκράτους. ‘Τὸν Ἰωνα χαίρειν’ φησὶν δὲ Σωκράτης.

. . . . πόλλα μοι τὰν
πολλυνανάκτιδα παῖδα χαίρην.²

Σαπφὼ λέγει.

122

Heph. 72 [π. τοῦ ἀπ' ἐλάσσονος ἰωνικοῦ]: καὶ δλα μὲν οὖν ἄσματα γέγραπται ἰωνικά, ὥσπερ Ἀλκμᾶνι, Σαπφοῖ δέ·

Τί με Πανδίονις ὅρραννα χελίδω . . .³;

¹ ὕσταθι = ἀνάστηθι *E*, cf. Hesych. ὕστασαν: mss στᾶθι: suppl. *E*, cf. 66. 10 and Ath. 460 d for loss of words in Ath.'s quotations

² πολλυνανάκτιδα *E* (λλ Hfm.): mss πολυνανάκτιδα: the word-order shows it is an epithet: edd. Πολ., Πωλ.

³ *E*: = οὐρανία cf. Hesych. (so read) ὠράνα χελίδω <οὐρανία χελίδων | ὄροφος> > ὄροφη (i. e. ἡ ὄρ.) and κόνυα σποδός (i. e. κόνια): mss ὠράνα χελίδων: next line *E* e. g. δνίαι (vb.) νέαν πάλιν ὄραν ἐπάγοισα;

SAPPHO

120

Athenaeus *Doctors at Dinner* [on the eyes of lovers]: And Sappho, too, says to the man exceedingly admired for his good looks :

Stand up, look me in the face as friend to friend,
and unveil the charm that is in your eyes.

121

Maximus of Tyre *Dissertations*: And what his rivals Prodicus and Gorgias and Thrasymachus were to Socrates, that were Gorgo and Andromeda to Sappho. At one time she chides these rivals, at another she refutes them in argument and uses the very same forms of irony that Socrates does. For instance, Socrates [as an opening to a discussion in which he refutes him] says 'A very good day to Master Ion,'¹ and Sappho [in similar circumstances] begins :

A very good day to a daughter of very many kings.

122

Hephaestion *Handbook of Metre* [the *Ionicum a minore*]: And indeed whole poems have been written in ionics, for instance Aleman's . . . , and Sappho's :

Why does the heavenly swallow, daughter of Pandion [vex] me . . . ?²

¹ Plat. *Ion* 530a : the syntax suggests formality ² l. 2
ran perh. thus : 'by bringing in the new season?' S. wrote
much in this metre, cf. Trich. 8 (Heph. 395 Cons.)

LYRA GRAECA

123

Hept. 74 [π. τοῦ ἀπ' ἐλάσσονος ἴωνικοῦ]. τῶν δε τριμέτρων τὸ
μὲν ἀκατάληκτον.

Διελεξάμαν ὄναρ Κυπρογενήα.¹
παρὰ τῇ Σαπφοῖ . . .

124

Apoll. Pron. 66. 3 ἐμέθεν πυκνῶς αἱ χρήσεις παρὰ Αἰολεῦσιν.
· · · · · ἐμεθεν δ' ἔχεισθα λάθαν.

125, 126

Hept. 87 [π. τοῦ ἀπ' ἐλάσσονος ἴωνικοῦ]. ἀνακλωμένου δὲ
ὕπτος αὐτοῦ, προταχθεῖσα ἰαμβικὴ ἔξασημος η ἐπτάσημος ποιεῖ τὸ
τοιοῦτον, οἷον παρὰ Σαπφοῖ.

Ἐχει μὲν Ἀνδρομέδα κάλαν ἀμοίβαν . . .

Ψάπφοι, τί τὰν πολύολβον Ἀφροδίταν
[ἀτίμασας ;] ²

Z'

127

Ibid. 89 [π. ἀσυναρτήτων]. δύναται δὲ καὶ εἰς τρίποντι ἀνακαί-
στικὸν³ διαιρεῖσθαι, εἰ ἀπὸ σκονδείου ἥρχοιτο, οἷον τὸ Σαπφοῦς.

αὐτὰ δὲ σύ, Καλλιόπα ˘—˘—˘—˘,
τοῦ προσοδιακοῦ δὲν καὶ τοῦτο εἶδος.

¹ E: mss ζαελ., προσελ., the former a metrical emendation
of a hyper-aeolisising ζαλ. (ζά and διά were both Aeol.): Ahr.
ζά δ' ἔλ. (but δέ is out of place in an obvious first line)
² E, e. g. ³ Hense: mss τρίτον ἀνάκταιστον

SAPPHO

123¹

Hephaestion *Handbook of Metre* [the *Ionicum a minore*]: Of the trimeters the acatalectic is exemplified by :

I dreamt that I talked with the Cyprus-born ;
in Sappho.

124

Apollonius *Pronouns* : $\epsilon\mu\epsilon\theta\epsilon\nu$ 'of me' ; it occurs frequently in the Aeolic writers ; compare

. . . and forgettest me.

125, 126

Hephaestion *Handbook of Metre* : But when the ionic is 'broken' or 'impure,'² an iambic meter of six or seven 'times' precedes it giving the following result, as in Sappho :

Andromeda has driven a fine bargain ;
and :

Why, Sappho, [do you disdain] Aphrodite of the many blessings ?

Book VII

127

The Same [metres combining two 'heterogeneous' parts] : And it (the earlier half of a certain 'heterogeneous' line) can also be divided as a three-foot anapaestic, if it begins with a spondee, as in Sappho's :

And thou thyself, Calliope . . . ,
this, too, being a form of the prosodiac.

¹ cf. Sch. Heph.

² e. g. $\pi\omega\lambda\nu\omega\lambda\beta\sigma\nu$ below

LYRA GRAECA

128

Et. Mag. 250. 10 δαύω τὸ κοιμῶμαι Σαπφώ·

Δαύοις ἀπάλας ἐτάρας ἐν στήθεσιν —¹
λέγει δὲ Ἡρωδιανός, ὅτι ἄπαξ κεῖται ἡ λέξις παρὰ Σαπφοῖς.

129 εἰς τὰς Μούσας

Heph. 106 [π. ἀσυναρτήτων]- καὶ τὸ ἐξ ιθυφαλλικῶν δύο ἡ
Σαπφὼ πεποίηκε·

Δεῦρο δηῦτε, Μοῖσαι, χρύσιον λίποισται
[δῶμα]²

130 πρὸς Κλῆν

Ibid. 98 ἄλλο ἀσυνάρτητον δμοίως κατὰ τὴν πρώτην ἀντι-
πάθειαν, ἐκ τροχαϊκοῦ διμέτρου ἀκαταλήκτου καὶ ίαμβικοῦ ἐφθημ-
μεροῦς, ὅπερ ἐὰν παραλλάξῃ τὴν τομήν, γίγνεται τροχαϊκὸν
προκαταληκτικόν.

Ἐστι μοι κάλα πάις χρυσίοισιν ἀνθέμοισιν
ἐμφέρην ἔχοισα μόρφαν, Κλεῦις ἀγαπάτα,³
ἀντὶ τᾶς ἔγω οὐδὲ Λυδίαν παῖσαν οὐδ' ἐράνναν
[Λέσβου ἀγρέην κε]⁴

τούτων δὲ τὸ μὲν δεύτερον δῆλόν ἐστιν ἀπὸ τῆς τομῆς ὅτι οὗτως
συγκεῖται ὡς προείρηται, ἐκ τοῦ τροχαϊκοῦ διμέτρου ἀκατα λήκτου
καὶ τοῦ ἐφθημμεροῦς ίαμβικοῦ, τὸ δὲ πρώτον, διὰ τὸ πρὸ συλλαβῆς
ἔχειν τὴν τομήν, ἐγένετο προκαταληκτικόν, ἐκ τροχαϊκοῦ ἐφθημ-
μεροῦς, ‘ἐστι μοι κάλα πάις,’ καὶ διμέτρου ἀκαταλήκτου τοῦ
‘χρυσίοισιν ἀνθέμοισιν.’ τὸ δὲ τρίτον ἐξ ὑπερκαταλήκτου, ‘ἀντὶ⁵
τᾶς ἔγω οὐδὲ Λυδίαν,’ καὶ βραχυκαταλήκτου, ‘πᾶσαν οὐδ’ ἐράνναν.’

¹ δαύοισ(α)? *B* ² *E*, e. g. ³ mss Κλεῖς, but H. apparently
read Κλέεις or Κλέεῖς: prob. abbrev. for some compound of
κλέος with alternative form Κλέις or Κλεῖς (so 82) ⁴ Λέσ.
B, cf. Mosch. 3. 89: ἀγ. *E* e. g., opt. of ἀγρημ, cf. Eur. *H.F.*
643

SAPPHO

128

Etymologicum Magnum: δαύω 'I sleep'; Sappho:

May you sleep in the bosom of a tender comrade . . .

And Herodian says that the word occurs once in Sappho.

129 TO THE MUSES

Hephaestion *Handbook of Metre* [on 'unconnectable' metres]: And the line which is composed of two ithyphallics is used by Sappho:

O come hither, ye Muses, from your golden [house] . . .

130¹ TO CLEĨS

The Same: Another kind of 'unconnectable' line which similarly involves the first 'antipathy,' is formed from a trochaic dimeter acatalectic and an iambic of three feet and a half which by a shifting of the caesura becomes a trochaic procatalectic:

I have a pretty little daughter who looks like a golden flower, my darling Cleĩs, for whom I would not take all Lydia, nay nor lovely [Lesbos].

Of these lines, the second is shown by the caesura to be composed, as I have said, of the trochaic dimeter acatalectic and the iambic of three feet and a half; the first, having the caesura a syllable earlier, becomes procatalectic, composed of a trochaic of three feet and a half, 'ἔστι μοι κάλα πάις,' and a dimeter acatalectic, 'χρυσοῖσιν ἀνθέμοισιν'; while the third consists of a hypercatalectic trochaic, 'ἀντὶ τᾶς ἔγω οὐδὲ Λυδίαν,' and a brachycatalectic, 'πᾶσαν οὐδ' ἐρίνναν.'

¹ cf. Sch. Heph: the ancient metrists made Κλ. υ - υ, reading 8 stresses with 'rests' after πάις, μόρφαν, and Λυδίαν; edd. who suppose them wrong read 7 stresses and no rests, taking χρ. as 3 syll., Κλεῦις and Λύδ. as 2

LYRA GRAECA

131

Sch. Ar. *Plut.* 729 ἡμιτύβιον· ἀντὶ τοῦ σουδάριον, ῥάκος
ἡμιτριβὲς λινοῦν τι οἷον ἐκμαγέεον, καὶ Σαπφώ·

*ἡμιτύβιον στέλασσον.*¹

ἢ δίκροσσον φακίολιον.

132

E.M. 759. 35 οἱ μέντοι Αἰολεῖς φασὶ

Τίοισιν ὁφθάλμοισιν . . . ;

ὡς παρὰ Σαπφοῖ.

133

Dem. *Eloc.* 164 τὸ μὲν γὰρ εὐχαρὶ μετὰ κόσμου ἐκφέρεται καὶ
δι’ ὄνομάτων καλῶν δι μάλιστα ποιεῖ τὰς χάριτας, οἷον τό-

Ποικίλλεται μὲν γαῖα πολυστέφανος.

134

Arist. *Eth. Nic.* 1149 b 15 ἢ δ’ ἐπιθυμία; καθάπερ τὴν
Αφροδίτην φαστή.

Ἐολοπλόκας γὰρ Κυπρογένεος πρόπολον²

¹ Hemst.-E (cf. 17): mss σταλάσσων ² δολοπλόκας : cf.
1. 2: Κυπρογένεος πρόπολον *B* from Hesych. K. π.: προαγωγόν :
mss Κυπρογενοῦς without πρόπολον

SAPPHO

131

Scholiast on Aristophanes *ἡμιτύπιον*: equivalent to *sudarium*, a half-worn linen cloth like a dishclout, compare Sappho :

. . . a dripping clout;

or a two-fringed bandage.

132

Etymologicum Magnum: The Aeolic writers, however, (using *τίσις* for *τίσι*) say :

With what eyes . . . ?¹

as it is in Sappho.

133'

Demetrius *On Style*: Charm is produced along with ornament and by means of beautiful words most conducive to that effect; compare :

The many-garlanded earth puts on her broidery.

134

Aristotle *Nicomachean Ethics*: But desire is cunning, as they say of Aphrodite :

for the servant of the wile-weaving Cyprus-born . . .²

¹ e. g. 'with what eyes will you look at me?' i. e. 'how will you be able to look me in the face?' ² Persuasion ; cf. fr. 33 : this and the previous frag. prob. from the same poem are claimed for S. by Wil.

LYRA GRAECA

135

Heph. 65 [π. ἀντισκαστικοῦ]: Εστι δὲ πυκνὸν καὶ τὸ τὴν δευτέραν μόνην ἀντισκαστικὴν ἔχον (τετράμετρον), φ. μέτρῳ ἔγραψαν ἄσματα· καὶ Σαπφὼ¹ ἐπὶ τέλους τοῦ ἔβδόμου·

Γλύκηνα μάτερ, οὐ τοι δύναμαι κρέκην τὸν ἵστον πόθῳ δάμεισα παῖδος βραδίνω δι' Ἀφροδίταν.²

H'

136

Mar. Plot. *de Metr.* (6. 517 Keil): Hymenaeum dimetrum dactylicum Sapphicum monoschematistum est; semper enim duobus dactylis constat:

τεσσεραμήνιον³
ώ τὸν Ἀδώνιον.⁴

137

Plut. *de Coh. Ira* 7 καὶ παρὰ πότον μὲν δ σιωπῶν ἐπαχθῆς τοῖς συνοῦσι καὶ φορτικός, ἐν δρυῇ δὲ σεμνότερον οὐδὲν ἡσυχίας, ὡς ἡ Σαπφὼ παραινεῖ·

σκιδναμένας ἐν στήθεσιν ὅργας
γλῶσσαν μαψυλάκαν πεφύλαχθε.⁵

138

Sch. Soph. *El.* 149 (= Suid. ἀηδῶν): τὸ δὲ Διὸς ἄγγελος (ἢ ἀηδῶν) ὅτι τὸ ξαρ σημαίνει, καὶ Σαπφώ·

ἡρος ἄγγελος ἴμμερόφωνος ἀήδω⁶

¹ E: mss ἔγραψεν ἄσματα καὶ Σ. τέλους τ. B: mss τῆς τοῦ, τε του, τοῦ, τῆς ² βραδίνω B, cf. Theocr. 10. 24: mss -av ³ reading doubtful, but context shows lines belong together: E, cf. τεσσαράβιος: mss indicate τεσσερυμήναον ‘four times wedded’ or ‘to whom we cry Hymenaeus four times’ but ?: mss νεσζερυμηνιον, νεσσερυιαινιον ⁴ cf. Bek. *An.* 346 ⁵ Volg. -B, cf. Pind. *N.* 7. 105: mss πεφυλάχθαι (Plut.’s adaptation) γ. μαψυλάκταν ⁶ E(or voc. as Sapphic ?): mss -δῶν, cf. Sch. Soph. *Ai.* 628, Küster on Suid.

SAPPHO

135¹

Hephaestion *Handbook of Metre* [on the antispast]: A frequent type (of tetrameter) has only its second meter antispastic, a measure in which they wrote whole poems; for instance Sappho at the end of her Seventh Book:

Sweet mother, I truly cannot weave my web; for
I am o'erwhelmed through Aphrodite with love of a
slender youth.

BOOK VIII²

136

Marius Plotius *Metre*: The hymeniac dactylic dimeter of Sappho is monoschematist (*i. e.* all lines scan alike); for it always consists of two dactyls:

Woe for him of the four months' sojourn, woe for Adonis!³

137

Plutarch *on Restraining Anger*: A man who is silent over his wine is a burden to the company and a boor, whereas in anger there is nothing more dignified than tranquillity; compare the advice of Sappho:

When anger swells in the heart, restrain the idly-barking tongue.

138

Scholiast on Sophocles: The phrase 'messenger of Zeus' is used (of the nightingale) because she is a sign of the spring; compare Sappho:

the lovely-voiced harbinger of Spring, the nightingale.⁴

¹ cf. *E.M.* 506. 1, *E.G.* 316. 35, Zonar. 1190 ² for S.'s dactylic hexameters cf. Terent. *Maur.* 2157 ³ A. lived 4 months of the year alone, 4 with Persephone, and 4 with Aphrodite ⁴ in Soph. *άγγελος* means 'messenger sent by' Zeus, in Sappho 'announcer of' Spring

LYRA GRAECA

139

Ath. 2. 54 f ἐρέβινθοι . . . Σαπφώ.

χρύσειοι <δ'> ἐρέβινθοι ἐπ' ἀιόνων ἐφύοντο.

140

Ibid. 13. 571 d : (fr. 12) καὶ ἔτι.

Λάτω καὶ Νιόβα μάλα μὲν φίλαι ἡσαν
ἔταιραι . . .¹

141

Apoll. Pron. 99. 17 καὶ σὺν τῷ α λέγεται (ἢ σφίν) παρ'
Αἰολεῦσιν.

. ὅτα πάννυχος ἄσφι κατάγρει
[ὅππατ' ἄωρος]²

141 A

Et. Mag. 117. 14 ὁρος καὶ ἄωρος, κατὰ πλεονασμὸν τοῦ α
μηδὲν πλέον σημαίνοντος. ὁρος γὰρ δ ὑπνος. Καλλίμαχος. . . .
καὶ Σαπφώ.

. . . ὁφθάλμοις δὲ μέλαις χύτο νύκτος ἄωρος.³

142

Hdn. 2. 187. 16 (= E.M. 662. 32) πέπταμαι ἐκ τοῦ ἕπτημι
χίνεται δ παθητικὸς παρακείμενος ἔπταμαι ἔπτασαι ἔπταται καὶ
πλεονασμῷ τοῦ π πέπταμαι Αἰολικῶς. οἱ γὰρ Αἰολεῖς εἰώθασι
προστιθέναι σύμφωνον, ὥσπερ τὸ ἔπτερύγωμαι πεπτερύγωμαὶ οὖν.

ώς δὲ πάϊς πεδὰ μάτερα πεπτερύγωμαὶ.

¹ cf. 168

² E, cf. 141 A and καθαιωέσ
νυκτὸς ἄ. (Cod. Aug. καὶ Σ. νυκτὸς ἄωρον)

³ miss χύτ' ἄ.,

SAPPHO

139¹

Athenaeus *Doctors at Dinner* [among instances of *ἐπίβιθος* 'pulse']: Compare Sappho:

And golden pulses grew upon the shore.

140

The Same: (*fr. 12*) and again:

Though Leto and Niobe were very dear comrades, . . .²

141

Apollonius *Pronouns*: And *σφίν* 'to them' is used in Aeolic with *a* before it; compare

. when night-long [sleep] closes their [eyes]

141 A³

Etymologicum Magnum: *ὅρος* and, with pleonastic *a*, *Ὕωρος*; for *ὅρος* means 'sleep'; compare Callimachus: ; and Sappho:

and night's black slumber was shed upon [their] eyes.

142

Herodian *On Inflexions* *πέπταμαι* 'I have flown': the verb *Ἴπτημι* has a perfect passive *Ἴπταμαι* *Ἴπτασαι* *Ἴπταται*, and with a pleonastic *π* in Aeolic *πέπταμαι*. For the Aeoliuns add a consonant, as *πεπτερύγωμαι* for *ἔπτερύγωμαι*; compare

and I have flown [to you] like a child to its mother.⁴

¹ cf. Eust. 948. 44
ap. Tittm. Zonar. cxxiv

² prob. sarcastic

³ cf. Cod. Aug.
⁴ cf. Sch. *ad loc.* Zon. 1540, Greg. Cor. 638

LYRA GRAECA

143 εἰς παῖδα ἀνώνυμον

Anth. Pal. 6. 269 ὡς Σαπφοῦς.¹

Παῖς ἔτ' ἄφωνος ἔοισα τόρ' ἐννέπω αἱ τις
ἔρηται²

φώναν ἀκαμάταν κατθεμένα πρὸ πόδων·

Αἴθοπίᾳ με κόρᾳ Λάτως ὄνεθηκεν Ἀρίστω³

Ἐρμοκλειταία τῷ Σαῦναϊάδα⁴

5 σὰ πρόπολος, δέσποινα γυναικῶν ἀ σὺ
χάρεισα
πρόφρων ἀμμετέραν ἐνκλέῖσον γενίαν.

144 εἰς Τιμάδα

Ibid. 7. 489 (*Plan.* p. 229). Σαπφοῦς· εἰς Τιμάδα δμοίως πρὸ⁵
γάμου τελευτήσασαν.

Τίμαδος ἄδε κόνις,⁵ τὰν δὴ πρὸ γάμοιο θάνοισαν
δέξατο Φερσεφόνας κυάνιος θάλαμος,
ἀς καὶ ἀπυφθιμένας⁶ παῖσαι νεόθαγι σιδάρῳ⁷
ἄλικες ἴμμέρταν κράτος ἔθεντο κόμαν.

145⁸ εἰς Πελάγωνα

Ibid. 7. 505 (*Plan.* p. 196). εἰς Πελάγωνα Σαπφοῦς.

Τῷ γρίππει Πελάγωνι πάτηρ ἐπέθηκε Μένισκος
κύρτον καὶ κώπαν, μνᾶμα κακοζῆτας.⁹

¹ Schol. εἰς τὸ ἀντιβόλον οὐ κεῖται τοῦ κυροῦ Μιχαηλοῦ πόθεν
οὖν ἐγράφη οὐκ οἶδα ² παῖς ἔτ' d'Orv.: ms παῖδες: τορ(ά)
Paton: ms τετ': d'Orv. τάδ' ³ Bent.: ms Ἀρίστα (Paus.
1. 29. 2 apparently read wrongly Ἀρίστῃ, unless we read
there with Wel. -B ἔπη τὰ Πάμφω for ἔ. τ. Σαπφοῦς, cf. Paus.
8. 35. 8) ⁴ d'Orv. -B, cf. Hfm 588: ms ἐρμοκλείταο τῶσ τὰν
ἀιάδα ⁵ perh. Τιμαδί E, cf. 88 and Proc. Class. Assoc. 1921
⁶ perh. ἄπυνι φθ. E, cf. 87 and Hesych. ἄποθεν, but see Il. 5.
62: mss καὶ ἀπὸ φθ. ⁷ Plan. 2nd hand νεοθηγεῖ χάλκῳ, but
cf. A.P. 7. 181 ⁸ cf. Od. 12. 14 ⁹ Seal.: mss κακοζῆτας

SAPPHO

143 ON A NAMELESS INFANT

Palatine Anthology: Ascribed to Sappho:¹

I am a little maid who cannot talk, but yet, if I am asked a question, I say plain enough with the voice that never wearies of speech at my feet: 'I was dedicated to the Aethopian Child of Leto by Aristo daughter of Hermocleitus son of Saunaïdas, a ministrant, thou Lady of women, of thine; to whom in gratitude bound be thou gracious, and give our family good fame.'

144 ON TIMAS

The Same: Sappho, on Timas who in like manner died before her marriage:

This is the dust of Timas,² who was received into Persephone's black chamber all unwed, and for whose death³ all her fair companions took knife and shone the lovely hair of their heads.

145⁴ ON PELAGON

The Same: on Pelagon, Sappho:

To the fisherman Pelagon his father Meniscus has put up a fishing-basket and an oar as a memorial of his hard life.

¹ ascription doubtful; note in the ms 'not in Michael's copy, so I do not know its origin'; inscribed on the base of a statue of a nameless baby-girl dedicated to Artemis as a thank-offering for her birth by her mother a priestess of Artemis ² perh. 'this dust is little Timas' ³ or perh. 'though she died so far away' (at Phocaea?) cf. 87
⁴ ascription doubtful

Θ'

ΕΠΙΘΑΛΑΜΙΑ

146

Ath. 10. 425 c (cf. 11. 475 a). τοῖς δὲ θεοῖς οἰνοχοοῦσάν τινες
ἰστοροῦσι τὴν Ἀρμονίαν. . . . Ἀλκαῖος δὲ καὶ τὸν Ἐρμῆν εἰσάγει
ἀντῶν οἰνοχόδον (Alc. 5), ὡς καὶ Σαπφὼ λέγουσα:¹

κῆ δ' ἀμβροσίας μὲν κράτηρ ἐκέκρατο,
Ἐρμαις δ' ἔλειν ὅλπιν² θεοῖσ' οἰνοχόησαι.
κῆνοι δ' ἄρα πάντες καρχήσι³ ὄνηχον³
κἄλειθον, ἄρασαντο δὲ πάμπαν ἔσλα γάμβρῳ.⁴

147 5

Him. Or. 1. 20 εἰ δὲ καὶ φδῆς ἐδέησεν, ἔδωκα ἀν καὶ μέλος
τοι' νδε· Νύμφα ροδέων ἐρώτων βρύουσα, νύμφα Παφίης ἄγαλμα
κάλλιστον, θι πρὸς εὐνὴν, θι πρὸς λέχος, μελιχα παιζουσα,
γλυκεῖα νυμφίῳ. Ἔσπερός σ' ἐκοῦπαν ἄγοι, ἀργυρόθρονον ζυγίαν
Ἡραν θαυμάζουσαν.

c. g. Ω βρύοισ' ἔρων βροδίων
νύμφα, τᾶς Παφίας ἀνάσσ-
ας ἄγαλμα κάλιστον,

πρὸς εὔναν ἵθι, πρὸς λέχος,
ῶτε μέλλιχα παισεαι
παῖγνα γλύκηα γάμβρῳ.

Ἔσπερος δ' ἔκοισαν ἄγοι σ'
ἀργυρόθρονον ζυγίαν
Ἡραν θαυμανέοισαν.

¹ ll. 3, 4 ap. Ath. 11 μνημονεύει δὲ τῶν καρχησίων καὶ Σαπφὼ
282

SAPPHO

Book IX

EPITHALAMIES¹

146

Athenaeus *Doctors at Dinner*: According to some accounts the wine-bearer of the Gods was Harmonia. . . . But Alcaeus makes Hermes also their wine-bearer, as indeed Sappho does in the following passage :

There stood a mixing-bowl of ambrosia ready mixed, and Hermes took the wine-jug to pour out for the Gods. And then they all took up the beakers, and pouring a libation wished all manner of good luck to the bridegroom.²

147

Himerius *Epithalamy of Severus*: And if an ode were needed I should give such a song as this : Bride that teemest with rosy desires, bride the fairest ornament of the Queen of Paphos, hie thee to bed, hie thee to the couch whereon thou must sweetly sport in gentle wise with thy bridegroom. And may the Star of Eve lead thee full willingly to the place where thou shalt marvel at the silver-thronèd Lady of Wedlock.³

¹ in grouping these here regardless of metre we perh. confuse two ancient editions ; cf. 162 and on 48 ² ll. 3, 4 (not quite certainly to be joined directly to 2) from Ath. ‘Sappho, too, mentions this kind of cup in the lines : And then’ etc. : cf. Macr. 5. 21. 6, Ath. 2. 39 a, 5. 192 c, Eust. *Od.* 1633. 1, *Il.* 1205. 18 ³ the context points to Sappho as H.’s original

ἐν τούτοις κῆνοι κ.τ.λ. ² mss also ἔρπιν ³ ἵνηχον Hfm. -E : mss ἔχον, ἔσχον ⁴ mss τῷ γ. ⁵ E.g. : the voc. form νύμφα, and the metre of H.’s last sentence show that we are very near S.’s own words : παῖγνα i.e. παῖγνια cf. χρυσότερα : θανμ. fut. of θανυάνω : metre Catull. 61

LYRA GRAECA

148¹

Demetr. *Eloc.* 148, 146 ἔστι δέ τις ιδίως χάρις Σαπφική ἐκ μεταβολῆς, ὅταν τι εἰποῦσα μεταβάλληται καὶ ὥσπερ μετανοήσῃ· οὖν·

'Ιψοι δὴ τὸ μέλαθρον²
 'Τμήναον,
 ἄερρατε, τέκτονες ἄνδρες,
 'Τμήναον.
 5 γάμυβρος Φίσσος "Αρενີ,³
 <'Τμήναον,>
 ἄνδρος μεγάλω πόλυ μείζων,
 <'Τμήναον,>
 πέρροχος ὡς ὅτ' ἄοιδος
 10 <'Τμήναον,>
 ὁ Λέσβιος ἀλλοδάποισιν,
 <'Τμήναον>

ὥσπερ ἐπιλαμβανομένη ἑαυτῆς ὅτι ἀδυνάτῳ ἐχρήσατο ὑπερβολῆ καὶ ὅτι οὐδεὶς τῷ "Αρηὶ ίσος ἔστι.

149⁴

Ibid. 141 χαριεντίζεται δέ ποτε (ἢ Σαπφώ) καὶ ἐξ ἀναφορᾶς, ὡς ἐπὶ τοῦ Ἐσπέρου·

"Ἐσπερε πάντα φέρων,⁵ ὅσα φαίνολις ἐσκέδασ'
 αὕως,

¹ 9-11 placed here from Demetr. *El.* 146 ἐκ δὲ παραβολῆς καὶ ἐπὶ τοῦ ἐξέχοντος ἄνδρος ἢ Σ. φησι· Περρ. κ.τ.λ. ἐνταῦθα γὰρ χάριν ἐποίησεν ἢ παραβολὴ μᾶλλον ἢ μέγεθος Bent. -E.
² (1-8) cf. Heph. 132 where read μεσυμνικόν ³ so Hfm.: mss γ. ἔρχεται (εἰσέρχεται) ίσ. 'Α. ⁴ so arranged by Wil.
⁵ mss also φέρεις

SAPPHO

148

Demetrius *On Style*: And there is a charm peculiarly Sapphic in metabole or change, when having said something she turns round and, as it were, changes her mind, for instance:

Up with the rafters high,
*Ho for the wedding!*¹
Raise them high, ye joiners,
Ho for the wedding!
The bridegroom's as tall as Ares,
Ho for the wedding!
Far taller than a tall man,
Ho for the wedding!
Towering as the Lesbian poet
Ho for the wedding!
Over the poets of other lands,
Ho for the wedding!

as it were interrupting herself because she has used an impossible hyperbole, no one really being as tall as Ares.

149²

The Same: Sometimes, too, Sappho derives charm from anaphora or repetition, as in this passage, of the Evening Star:

Evening Star that bringest back all that lightsome
Dawn hath scattered afar, thou bringest the sheep,

¹ the refrain, omitted by Dem., occurs in Heph., who quotes ll. 1–5 to illustrate the ‘intervening’ refrain: ll. 9–11 from Dem. *El.* 146 ‘by comparison, moreover, S. says of the very tall man “Towering, etc.”; for the comparison there conveys charm rather than a sense of size’ ² cf. *E.M. Vet.* 129, *E.M.* 174. 43, *E.G.* 212. 43, 446. 3, Sch. *Eur. Or.* 1260, Cram. *A.O.* 2. 444. 17

LYRA GRAECA

φέρεις δῖν,
φέρεις αἰγα, φέρεις ἀπὸ Φὸν μάτερι παῖδα.¹
καὶ γὰρ ἐνταῦθα ἡ χάρις ἔστιν ἐκ τῆς λέξεως τῆς φέρεις ἐπὶ τὸ
αὐτὸν ἀναφερομένης.

150

Sch. Hermog. π. ἰδεῶν 1. 1. *Rhet. Gr.* (7. 883 Walz). αἱ
μὲν γὰρ τῶν ἰδεῶν μονοειδεῖς ἔχουσι τὰς ἐννοιας, ὡς ἡ καθαρότης, αἱ
δὲ καὶ μέχρι τριῶν καὶ τεττάρων προέρχονται τρόπων, ὡς ἡ σεμνότης
καὶ εἴ τινες ἔτεραι ταύτη δμοιαι, ὡς αἱ ἴστορικαι· καὶ γὰρ αὗται διὰ
τὸν χρόνον πλησιάζουσι τὰς μυθικαῖς, ὡς καὶ Θουκυδίδης φησι·
καὶ δσαι τὰ τὰς αἰσθήσεσιν ἡδέα ἐκφράζουσιν, ὕψει, ἀκοῇ, δσφρήσει,
γεύσει, ἀφῇ, ὡς "Ομηρος" (Π. 8. 377-8). καὶ Σαπφώ· (4). καὶ·

οἶον τὸ γλυκύμαλον ἐρεύθεται ἄκρῳ ἐπ' ὕσδω
ἄκρον ἐπ' ἄκροτάτῳ, λελάθοντο δὲ μαλοδρόπητες.
οὐ μὰν ἐκλελάθοντ', ἀλλ' οὐκ ἐδύναντ' ἐπί-
κεσθαι·

καὶ Θεόκριτος· (8. 78) καὶ· (3. 54).

151

Demetr. Eloc. 106 τὸ δὲ ἐπιφώνημα καλούμενον δρίζοιτο μὲν
ἄν τις λέξιν ἐπικοσμοῦσαν· ἔστι δὲ τὸ μεγαλοπρεπέστατον ἐν
τοῖς λόγοις· τῆς γὰρ λέξεως ἡ μὲν ὑπηρετεῖ, ἡ δὲ ἐπικοσμεῖ.
ὑπηρετεῖ μὲν ἡ τοιάδε· οἷαν . . . καταστείβοισι· ἐπικοσμεῖ δὲ
τὸ ἐπιφερόμενον τῷ· χάμαι . . . ἀνθη. ἐπενθηγεγκται τοῦτο
τοῖς προλελεγμένοις² κόσμος σαφῶς καὶ κάλλος . . . καὶ καθόλου
τὸ ἐπιφώνημα τοῖς τῶν πλουσίων ζοικεν ἐπιδείγμασιν, γείσοις
λέγω καὶ τριγλύφοις καὶ πορφύραις πλατεῖαις· οἶον γὰρ τι καὶ
αὐτὸν τοῦ ἐν λόγοις πλούτου σημεῖδιν ἔστιν.

¹ ἀπὸ Φὸν Ε (or print FFὸν?) cf. Theocr. 12. 33, Ad. 32,
Hom. ἀπὸ ἔθεν, ἀπὸ ἔο, πόσει φ, and for metre Alc. 112 B:
mss ἀποιον (Dem. om.) ² Finckh : mss προενηγεγ.

¹ the sequel was prob. 'Even so to-night bring thou home
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SAPPHO

thou bringest the goat, thou bringest her child home
to the mother;¹

here the charm lies in the repetition of the word ‘bringest.’

150

Scholiast on Hermogenes *Kinds of Style*: For some kinds of style express but one sort of idea, for instance the pure or simple kind; others two, three, or even four, for instance the noble and those which resemble it, such as the kinds used by historians—which, indeed, as Thucydides says, approximate to those employed by mythographers because they are concerned with chronology—, or such as give pleasure to the senses, sight, hearing, smell, taste, touch, as Homer: (*Iliad* 347 f); or Sappho: (4); and:

Like the pippin blushing high
On the tree-top beneath the sky,
Where the pickers forgot it—nay,
Could not reach it so far away;²

or Theocritus: (8. 78) and: (3. 54).

151

Demetrius *On Style*: The so-called epiphoneme may be defined as a phrase which adds adornment, and it is supreme as an elevator of style. It should be remembered that a phrase either aids the sense or adorns it. For instance, the sense is aided by such a phrase as ‘Like the hyacinth’ etc. while it is adorned by the words which follow, ‘and it still blooms’ etc. The addition thus made to the foregoing sentence is clearly an adornment or embellishment. . . . In general the epiphoneme is like the shows or displays of the rich, such as the cornices and triglyphs of their houses and the purple borders of their robes. For it is essentially a mark of wealth in words.

the bride to the bridegroom’ ² cf. Sch. Theocr. 11. 39:
see also Long. *Past.* 3. 33: descriptive of the bride, cf.
Himer. 1. 16

LYRA GRAECA

οῖαν τὰν ὑάκινθον ἐν δρρέσι ποίμενες ἄνδρες
πόσσι καταστείβοισι, χάμαι δὲ τι πορφύρα
ἄνθη.¹

152

Cram. A.O. 1. 71. 19 *ἀεὶ . . . δ δ' Αἰολεὺς τριχῶς. <ἄτ>·*
ἀπάρθενος ἔσσομαι²
καὶ αἰεὶ καὶ αἰέν.

153

Ibid. 1. 190. 19 *ἡσι·*

Δώσομεν, ἡσι πάτηρ,³
φησὶν ἡ Σαπφώ, ἡτί δὲ λέγει Ἀλκμὰν ἀντὶ τοῦ ἡσι.

154

Heph. 45 [π. δακτυλικοῦ]. τὸ δὲ τετράμετρον (Αἰολικὸν καταληκτικόν).

*Θυρώρω πόδες ἐπτορόγυιοι,
 τὰ δὲ σάμβαλα πεμπεβόηα
 πέσσυγγοι δὲ δέκ' ἐξεπόνασαν.
 e. g. κώ πάτηρ τὰ μὲν ἄλλα μέτερρος
 | 5 ὑπὲρ δὲ εὐγενίας βίον ἀμφισ-
 βάτεις τῷ Κέκροπι ζατέλεσσεν.⁴*

¹ E, cf. Long. *Past.* 4. 8 : ἄνθη vb. : for ἄ bef. ἄ cf. κλέα
 ἄνδρων *ll.* 9. 189 : mss χ. δέ τε (so apparently Demetr.)
 πόρφυρον ἄνθος ² for the compound cf. Cram. A.P. 3. 321.
 Hdn. *Epim.* 184 Boiss. ³ mss ἡσὶ δώσομεν ἡ. π. ⁴ ll. 4-6

SAPPHO

Like the hyacinth which the shepherd tramples underfoot on the mountain, and it still blooms purple on the ground.¹

152

Cramer *Inedita* (Oxford) : *ἀεί* ‘ever’ and in Aeolic it has three forms—*ἄτ*, for instance :

I shall be ever-maiden ;

αἰεῖ, and *αἰέν*.

153

Ibid. *ἥσι* ‘quoth’ :

‘We will give,’ quoth the father,
says Sappho; and Alcman uses *ἥτι* for *ἥσι*.

154

Hephaestion *Handbook of Metre* [on dactylies]: The Aeolic catalectic tetrameter:

The doorkeeper’s feet are seven fathoms long, and his sandals five hides to the pair—it took ten shoemakers to make them; [and his father lived in other ways an honest life, but claimed to be better born than Cecrops himself.]²

¹ Demetrius perh. read δέ τε ‘and,’ Longus δ’ ἔτι ‘and still’ ² see p. 291

E e. g., see p. 290: μέτερρος *E.M.* 587. 12, ἀμφισβάτεις (partcp.) Hfm. 282: cf. Luc. *Tim.* 23 εὐγενέστερον τοῦ Κέκροπος η Κόδρου

289

LYRA GRAECA

Demetr. *Eloc.* 167 (cf. Sa. 165) : ἄλλως δὲ σκώπτει (ἢ Σαπφώ) τὸν ἄγροικον νυμφίον καὶ τὸν θυρωρὸν τὸν ἐν τοῖς γάμοις εὐτελέστατα καὶ ἐν τοῖς πέχουις ὀνύμασι μᾶλλον ἢ ἐν ποιητικοῖς. ὥστε αὐτῆς μᾶλλον ἔστι τὰ ποιήματα ταῦτα διαλέγεσθαι ἢ φέειν, οὐδὲ ἀν ἄρμόσαι πρὸς τὸν χόρον ἢ πρὸς τὴν λύραν, εἰ μή τις εἶη χόρος διαλεκτικός.

Synes. *Epr.* 3. 158 d. δ δὲ ἀδικούμενος Ἀρμόνιος ἔστιν δ τοῦ θυρωροῦ πατήρ, ὡς ἀν εἴποι Σαπφώ· τὰ μὲν ἄλλα σώφρων καὶ μέτριος ἐν τῷ καθ' ἑαυτὸν βίφ γενόμενος, ἀλλ' ὑπὲρ εὐγενείας ἀμφισβητῶν τῷ Κέκροπι διετέλεσεν.

155, 156

Heph. 107 [π. ἀσυναρτήτων]· καὶ τὸ ἐκ χοριαμβικῶν ἐφθημι-
μερῶν τῶν εἰς τὴν ιαμβικὴν κατάκλειδα ἢ αὐτὴ ποιήτρια (Σαπφώ)·

"Ολβιε γάμιβρε, σοὶ μὲν δὴ γάμος, ὡς ἄραο
ἐκτετέλεστ', ἔχεις δὲ πάρθενον, ἀν ἄραο·

κάσθ' ὅπου¹ συνῆψε τὴν λέξιν·

μελλίχιος² δ' ἐπ' ἴμμέρτῳ κέχυται προσώπῳ . . .

157

Him. *Or.* 1 φέρε οὖν εἴσω τοῦ θαλάμου παραγαγόντες αὐτὸν (τὸν λόγον) ἐντυχεῖν τῷ κάλλει τῆς νύμφης πείσομεν· ὃ καλὴ δι-
χαρίεσσα· πρέπει γάρ σοι τὰ τῆς Λεσβίας ἐγκάμια, σοὶ μὲν γάρ
ῥοδόσφυροι χάριτες χρυσῆ τ' Ἀφροδίτη συμπαίζουσιν, Ὁρα δὲ
λειμῶνας βρύουσι κ τ.λ.

¹ Thiemann : miss καὶ δ ποῦς or om.—λέξιν
miss μελλίχροος, μελίχρος, -χρως, -χρονος

² Herm :

¹ prob. only Sappho's fun; mocking the bridegroom was part of the ceremony ² the halting effect of the metre is
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SAPPHO

Demetrius On Style: Very different is the style in which she (Sappho) mocks the boorish¹ bridegroom and the keeper of the wedding-door. It is quite commonplace, and the words are better suited to prose than to poetry. Indeed these poems of hers can be better spoken than sung, and would not be fitting for the dance or the lyre, unless for a sort of speaking-dance.²

Synesius Letters: The name which is wronged by the ill-behaviour (of a certain bride at her uncle's funeral) is that of Harmonius, Master Doorkeeper's father, who, as Sappho would say, in other respects lived a decent and honest life, but claimed to be better born than Cecrops himself.

155, 156

Hephaestion *Handbook of Metre* [on 'unconnectable' metres]: And the same poetess (Sappho) uses the choriambic of three feet and a half with the iambic close:

Happy bridegroom, the marriage is accomplished
as you prayed it should be, and the maiden you
prayed for is yours;

and in some places she lets a word overlap into the second part of the line:

and soft and gentle is shed over her delightsome
face. . . .³

157

Himerius *Epithalamy of Severus*: Come then, let us take this discourse of ours into the chamber and introduce it to the beauty of the bride. 'O beauteous one, etc. . . . (for thou deservest the praise of the Lesbian poetess), thine it is, etc.'⁴

due to the licence regularly allowed in the 1st foot (cf. Heph. 44): according to the Scholiast Thyrōrus ('Doorkeeper') was the name of a brother of the deceased (who was son of Syn.'s friend H. and uncle of the bride) probably from the same poem; the subject of the verb is probably 'love'

¹ metre Catull. 61

LYRA GRAECA

e. g. Ω κάλ', ὡ χαριεσσα, σοὶ
 αἱ βροδόσφυροι Χάριτες
 χρύσια τ' Ἀφρόδιτα
 συμπαιίζοισι¹

158

Choric. ap. Graux *Textes Grecs* 97 ἐγὼ οὖν τὴν γύμφην, ἵνα
σοὶ πάλιν χαρίσωμαι, Σαπφικῇ μελῳδίᾳ κοσμήσω.

. . . σοὶ χάριεν μὲν εἶδος
 κῶππατα μελλιχόχροα
 <γύμφ>,> ἔρος δὲ <τέψ> κάλῳ
 περκέχυται προσώπῳ,
 5 καί σε τέτικεν ἐξόχως
 Ἀφρόδιτα – υ υ –²

159

Apoll. *Can.* 223. 25 ἐξῆς φητέον περὶ τῶν διακορητικῶν.
ἀρα οὗτος κατὰ πᾶσαν διάλεκτον ὑκεσταλμένης τῆς κοινῆς καὶ
Ἀττικῆς ἥρα λέγεται.

ἥρ' ἔτι παρθενίας ἐπιβάλλομαι;³
 Σαπφώ .

160

Heph. 27 [π. ἀποθέσεως μέτρων]: καταληκτικὰ δὲ (καλεῖται
μέτρα), δσα μεμειωμένον ἔχει τὸν τελευταῖον πόδα, οἷον ἐπὶ⁴
ἰαμβικοῦ.

χαίροι τ' ἄ νύμφα, χαιρέτω τ' ὁ γάμβρος.⁴
 ἐνταῦθα γὰρ ἡ βρος τελευταία συλλαβὴ ἀντὶ ὅλου ποδὸς ιαμβικοῦ
κεῖται.

¹ E. e. g. ² E: ορ μελλικόχροα? mss καὶ δμματα μελιχρὰ,
περικέχ., and καὶ σὲ τετίμηκεν ἐ. ³ mss Ap. παρθενίης, Dion.
-ικᾶς ⁴ E: mss χαίροις ἀνύμφα (ἄν.) χ. δ': Aeol. confused
nom. and voc.

SAPPHO

e. g. O beauteous one, O lovely one, thine it is
to sport with the rose-ankled Graces and
Aphrodite the golden . . .

158

Choricius *Epithalamy of Zachary*: And so, to give you pleasure once again, I will adorn the bride with a Sapphic song :

Thy form, O bride, is all delight; thy eyes are of a gentle hue; thy fair face is overspread with love; Aphrodite hath done thee exceeding honour.

159¹

Apollonius *Conjunctions*: We must now take the conjunctions expressing hesitation. *ἀπά*: this conjunction takes the form *ἢπα* in every dialect except the Koine or Common, and Attic;

Can it be that I still long for my virginity?

Sappho.

160

Hephaestion *Handbook* [on ‘rests’ in metre]: And metres are called catalectic when their last foot is shortened, as in the iambic:

Farewell the bride, farewell the bridegroom!²

where the last syllable stands instead of a whole iambus.

¹ cf. Sch. Dion. Thr. *Gram. Gr.* 3. 290 Schneid.
‘Hail to the bride,’ etc.

² or

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161

Hebr. 44 [π. δακτυλικοῦ]. πεντάμετρα δὲ (Αἰολικά) καταληκτικὰ εἰς δισύλλαβον.

Τίψ σ', ὡ φίλε γάμβρε, κάλως ἔικάσδω;
ὅρπακι βραδίνῳ σε κάλιστ' ἔικάσδω.¹

162

Serv. Verg. G. 1.31: Generum vero pro maritum positum multi accipiunt iuxta Sappho, quae in libro quae inscribitur Επιθαλάμια ait:

χαῖρε, νύμφα,
χαῖρε, τίμιε γάμβρε, πόλλα.²

163

Dionys. Comp. 25 τὸ συμπλεκόμενον τούτῳ πάλιν κῶλον ἐκ δυοῖν συνέστηκε μετρῶν. ‘μήτε μικρὸν δρῶντά τι καὶ φαῦλον ἀμάρτημα, ἐτοίμως οὖτως ἐπὶ τούτῳ.’ εἴ γε τοι <τὸ> Σαπφικόν τις ἐπιθαλάμιον τουτί·

οὐ γὰρ ἦν ἄτέρα πάϊς, ὡ γάμβρε, τοαύτα.³
καὶ τοῦ κωμικοῦ τετραμέτρου λεγομένου δὲ ‘Αριστοφανείου τουδί.
‘δτ’ ἐγὼ τὰ δίκαια λέγων ἤνθουν καὶ σωφροσύνην ’νενόμιστο.’ τούς
τε τελευταίους πόδας τρεῖς καὶ τὴν κατάληξιν, <ἀπόθεσιν>⁴
ἐμβαλῶν, συνάψει τοῦτον τὸν τρόπον· ‘οὐ γὰρ ἦν ἄτέρα πάϊς ὡ
γάμβρε τοαύτα καὶ σωφροσύνην ’νενόμιστο.’ οὐδὲν διοίσει τοῦ·
μήτε μικρὸν . . . τούτῳ.’

164

Demetr. Elsc. 140 αἱ δὲ ἀπὸ τῶν σχημάτων χάριτες δῆλαι
εἰσὶ καὶ πλείσται παρὰ Σαπφοῦ· οἷον ἐκ τῆς ἀναδιπλώσεως, ὃπου
νύμφη πρὸς τὴν παρθενίαν φησί·

¹ κάλιστ' B: mss μάλ. ² metre cf. Hebr. 62 ³ Blf.
B from context: mss o. γ. ἄτέρα ἦν (ορ νῦν) πάϊς κ.τ.λ.
⁴ E

SAPPHO

161

Hephaestion *Handbook* [on dactylics]: And the Aeolic dactylic pentameter catalectic with a disyllable:

To what, dear bridegroom, may I well liken thee?
To a slender sapling do I best liken thee.

162

Servius on Vergil: Many commentators hold that *son-in-law* is here used for *husband*, as it is by Sappho, who in the Book entitled *Epithalamies* says:

Farewell, bride, and farewell, honoured bridegroom!¹

163

Dionysius *On Literary Composition* [on Demosthenes *Against Aristocrates* 1]: The clause which follows this consists of two metres put together: ‘μήτε μικρὸν δρῶντά τι καὶ φᾶλον ἀμάρτημ’ ἐποίμως οὖτως ἐπὶ τούτῳ.’ Now if we take this line of a wedding-song of Sappho’s:

For never, bridegroom, was there another maiden such as this;

and after inserting a ‘rest’ join it with the last three feet and the incomplete final foot of the comic tetrameter—known as the Aristophanean—in the following way: οὐ γὰρ ἦν ἀσέρα πάτις ὁ γάμῳ βρε τούτα [rest] καὶ σωφροσύνη νενόμιστο, we shall find the resulting metre the same as that of ‘μήτε μικρὸν’ κ.τ.λ.

164

Demetrius *On Style*: The charm which comes from the use of figures of speech is obvious and manifold in Sappho; for instance, from repetition, where a bride says to her virginity:

¹ γαμβρός ‘one connected by marriage’ is used by some Greek poets to mean bridegroom

LYRA GRAECA

Παρθενία, παρθενία, ποῖ με λίποισ' ἀποίχη; ¹
ἢ δὲ ἀποκρίνεται πρὸς αὐτὴν τῷ αὐτῷ σχήματι:

Οὐκέτι, νύμφα, προτὶ σ' ἕξω, προτὶ σ' οὐκέτ'
ἕξω.²

πλείστων γάρ χάρις ἐμφαίνεται ἢ εἴκερ διπαξ ἐλέχθη καὶ ἄνευ τοῦ
σχήματος. καίτοι ἡ ἀναδίπλωσις πρὸς δεινότητας μᾶλλον δοκεῖ
εὔρησθαι, ἢ δὲ καὶ τοῖς δεινοτάτοις καταχρῆται ἐπιχαρίτως.³

165

Demetr. Eloc. 166 διδ καὶ ἡ Σαπφώ περὶ μὲν κάλλους ἔδουσα
καλλιεπής ἐστι καὶ ἡδεῖα, καὶ περὶ ἔρωτῶν δὲ καὶ ἔαρος καὶ περὶ⁴
ἄλκυον, καὶ διπαν καλὸν ὄνομα ἐνύφανται αὐτῆς τῇ ποιήσει, τὰ
δὲ καὶ αὐτὴν εἰργάσατο.

166

Strab. 13. 615 Κάναι δὲ πολίχνιον Λοκρῶν τῶν ἐκ Κύνου, κατὰ
τὰ ἄκρα τῆς Λέσβου τὰ νοτιώτατα, κείμενον ἐν τῷ Κανάζ. αὐτὴ
δὲ μὲχρι τῶν Ἀργινουσσῶν διήκει καὶ τῆς ὑπερκειμένης ἄκρας, ἥν
Αἶγα τινες δινομάζουσιν δμωνύμως τῷ ζῳφῷ δεῖ δὲ μακρῶς τὴν
δευτέραν συλλαβθῆν ἐκφέρειν Αἶγάν ὡς ἀκτάν καὶ ἀρχάν· οὕτω
καὶ τὸ ὄρος ὅλον ὀνομάζετο, ἥ νῦν Κάνην καὶ Κάνας λέγουσιν.
. . . ὑστερὸν δὲ αὐτὸν τὸ ἀκρωτήριον Αἶγα κεκλήσθαι <δοκεῖ>, ⁴
ὡς Σαπφώ φησι, τὸ δὲ λοιπὸν Κάνη καὶ Κάναι.

167

Sch. Ap. Rh. 4. 57 [οὐκ ἄρ' ἔγω μούνη μετὰ Λάτμιον ἄντρον
ἀλύσκω] . . . περὶ δὲ τοῦ τῆς Σελήνης ἔρωτος ἴστοροῦσι Σαπφώ
καὶ Νίκανδρος ἐν δευτέρῳ Εὐρώπῃς· λέγεται δὲ κατέρχεσθαι ἐς
τοῦτο τὸ ἄντρον τὴν Σελήνην πρὸς Ενδυμίωνα.

¹ Blf: mss λιποῦσα οἴχη ² so Seid. -B (cf. Alc. 156. 9):
mss οὐκ ἔτι ἔξω πρὸς σέ, ο. ἐ. ή. ³ Finckh: mss ἐπὶ χάριτος
⁴ Mein.

SAPPHO

Maidenhead, maidenhead, whither away?

and it replies in the same figure:

Where I must stay, bride, where I must stay.

For there is more charm in it put thus than if the figure were not employed and it were said but once. Now repetition would seem to have been invented more with a view to an effect of energy or force,¹ but Sappho employs even what is most forceful in a charming way.

165

Demetrius *On Style*: And that is why when Sappho sings of beauty her words are full of beauty and sweetness, and the same when she sings of love and springtime and the halcyon, and the pattern of her poetry is inwoven with every beautiful word there is, some of them made by herself.

166²

Strabo *Geography*: Canae is a little town of the Locrians of Cynus opposite the southernmost Cape of Lesbos, situated in Canaea, a district which extends as far as the islands of Arginusae and the cape which lies near them. This cape is called by some writers Aiga 'the goat,' after the animal; but the second syllable ought rather to be made long, Aigā, like ἀκρά and ἀρχά; for that is the name of the whole mountain which is now called Cane or Canae; . . . later the actual promontory seems to have been known as Aigā, as Sappho gives it, and eventually as Cane or Canae.

167

Scholiast on Apollonius of Rhodes *Argonautica* ['So I am not the only visitant of the Latmian cave']: . . . The love of the Moon-goddess is told of by Sappho, and by Nicander in the 2nd Book of the *Europa*; and it is said that the Moon comes down to Endymion in this cave.

¹ cf. Rhys Roberts *ad loc.*

² cf. Steph. Byz. αἰγά

LYRA GRAECA

168

Gell. 20. 7 [de Niobae liberis] : Nam Homerus pueros puelasque eius bis senos dicit fuisse, Euripides bis septenos, Sappho bis novenos, Bacchylides et Pindarus bis denos.

169

Serv. Verg. *Aen.* 6. 21 ['septena quot annis | corpora natorum'] : quidam septem pueros et septem puellas accipi volunt, quod et Plato dicit in *Phaedone* et Sappho in *Lyricis* . . . quos liberavit Theseus.

170

Id. *Ecl.* 6. 42 ['furtumque Promethei'] : Prometheus . . . post factos a se homines dicitur auxilio Minervae caelum ascendisse et adhibita facula ad rotam solis ignem furatus, quem hominibus indicavit. ob quam causam irati dii duo mala immiserunt terris, febres¹ et morbos, sicut et Sappho et Hesiodus memorant.

171

Philostr. *Ep.* 51 ἡ Σαπφώ τοῦ ρόδου ἐρῆ καὶ στεφανοῖ αὐτὸ δεῖ τινι ἔγκωμίῳ, τὰς καλὰς τῶν παρθένων ἐκείνῳ δμοιοῦσα, δμοιοῖ δὲ αὐτὸ καὶ τοῖς τῶν Χαρίτων πήχεσιν ἐπειδὴν ἀτοδύσωσι² σφῶν τὰς ὡλένας.

172

Himer. *Or.* 13. 7 τὰ δὲ σὰ νῦν δέον καὶ αὐτῷ τῷ Μουσαγέτῃ εἰκάζεσθαι, οἷον αὐτὸν καὶ Σαπφώ καὶ Πίνδαρος ἐν φύῃ κόμη τε χρυσῆ καὶ λύρᾳ³ κοσμήσαντες κύκνοις ἐποχον εἰς Ἑλικῶνα πέμπουσιν, Μούσαις Χάρισι τε δμοῦ συγχορεύσοντα,⁴ ἡ οἷον τὸν Βακχειώτην (οὗτῳ γάρ αὐτὸν ἡ λύρα καλεῖ, τὸν Διόνυσον λέγουσα) θρος ἄρτι τὸ πρώτον ἐκλάμψαντος, ἀνθεσί τ' εἰαρισθῖσι⁵ καὶ κίσσον κορύμβοις Μούσαις κατοχολ ποιηταὶ στέψαντες, νῦν μὲν ἐπ' ἄκρας κορυφὰς Καυκάσου καὶ Λυδίας τέμπη, νῦν δ' ἐπὶ Παρνάσσου σκοπέλους καὶ Δελφίδα πέτραν ἄγουσι. . . .

¹ corrupt : *B* sugg. *feminas* : if *duo* is right the Hesiod citation which follows (*Op.* 100-1) is inadequate, perh. a gloss

² mss. -ση ³ Herw.: mss. λύραις

⁴ mss. συγχορεύσαντα

⁵ mss. ἥρινοισι

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168

Gellius *Attic Nights* [on Niobe's children]: For Homer says that she had six of either sex, Euripides seven, Sappho nine, and Bacchylides and Pindar ten.¹

169

Servius on Vergil *Aeneid* ['seven of their children every year']: Some commentators take this to mean that seven boys and seven girls, as Plato says in the *Phaedo* and Sappho in her *Lyric Poems* . . . , were set free by Theseus.

170

Id. *Eclogues* ['and the theft of Prometheus']: Prometheus . . . after he had created man, is said to have ascended with Minerva's help into heaven, and there lighting a torch at the wheel of the Sun, to have stolen fire and revealed it to man. Angered at the theft, the Gods sent two ills upon earth, fever² and disease, as we are told by Sappho and Hesiod.

171

Philostratus *Letters*: Sappho loves the rose, and always crowns it with a meed of praise, likening beautiful maidens to it; and she compares it to the bared fore-arms of the Graces.

172

Himerius *Orations*: Your case is now to be likened to the choir-leader of the Muses himself, such as he is when both Sappho and Pindar send him in a poem, adorned with golden hair and with a lyre and drawn by swans, to dance with the Muses and Graces on Mount Helicon; or such again as is the Great Reveller—as the lyre calls Dionysus—when the Muse-inspired poets lead him in the first dawn of Spring, crowned 'with Springtime blossoms' and ivy-clusters, now to the topmost heights of Caucasus and the valleys of Lydia, now to the crags of Parnassus and the Rock of Delphi. . . .³

¹ Sappho probably in 140

² B suggests woman

³ some of H.'s phrases are borrowed, e.g. 'springtime blossoms' from *Il.* 2. 89

299

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173

Phot. (Reitz.) p. 57

ἄκακος.

δ κακοῦ μὴ πεπειράμενος, οὐχ δ χρηστοήθης· οὗτος Σαπφώ.

174

Et. Mag. 77. 1 ἀμαμαξύς· ἡ ἀναδευθράς . . . Σαπφὼ διὰ τοῦ δ

ἀμαμάξυδες

λέγει.

175

Orion 3. 12

ἀμάρα.

. . . παρὰ τὸ τῆς ἄμη¹ αἴρεσθαι καὶ δρύττεσθαι· οὕτως ἐν ὑπομνήματι Σαπφοῦς.

176

Apoll. Adv. 182. 22 θν τρόπον καὶ ἐπ' ὀνομάτων μεταπλασμοὶ γίνονται, καθάπερ τὸ ἔρυσάρματες, τὸ λίτα, τὸ παρὰ Σαπφοῖ

αὖα²

Et Mag. 174. 38 αὖω . . . εἱρηται παρὰ τὸ αὖα Αἰολικῶς τὸ ημέραν.³ [τὴν γὰρ ἡώ οἱ Αἰολεῖς αὖν φασί.]⁴

¹ mss *E.M.* and *E. Gud.*, which add ἄμη δέ ἐστιν ἐργαλεῖον ² mss Ap. αὖα ³ *E*: mss π. τὴν αὖαν *A.* τὴν ἡμέραν ⁴ τὴν γὰρ κ.τ.λ. incorrect, probably a gloss; the nom. was αὖως with metaplastic acc. αὖα cf. Hom. ἡώ δῖαν (= ἀFθα,

SAPPHO

173

Photius *Lexicon*: ἄκακος :

ingenuous

'without experience in evil,' not 'good-natured.' So Sappho.

174¹

Etymologicum Magnum: ἀμαραξύς : . . .

the tree-climber vines;

Sappho uses the form with *d* in the plural.

175

Orion *Etymologicum*: ἀμάρα,

conduit,

from its being raised (*ἀλπεσθαι*) or thrown up by means of a spade (*ἄμη*). So the *Notes on Sappho*.²

176

Apollonius *Adverbs*: The way in which metaplasms are found in nouns, for instance ἐρυσάρματες 'drawing chariots,' λινά 'linen cloth,' and Sappho's *ἀνα*,

dawn

Etymologicum Magnum: The Aeolic for ἡμέραν 'day' is *αὔα*; [for the Aeolic writers use *αὔα* for ἡώ 'dawn'].

¹ cf. Choer. 1. 357, Suid. ἀμάρυξις, ἀναδενδρόδα

² prob.

Chamaeleon's tract *On Sappho* Ath. 13. 599 c

LYRA GRAECA

177

Et. Mag. 174. 42 αὕτως ἡ ἡώς, τουτέστιν ἡ ἡμέρα· οὗτω
λέγεται παρὰ τοῖς Αἰολεῦσι· Σαπφώ
Πότνι' αὕτως . . .

178

Ath. 4. 182 ε [π. μάγαδιν]. Εὐφοριῶν δὲ δ ἐποκοίδες ἐν τῷ
Περὶ Ἰσθμίων 'οἱ νῦν' φησιν 'καλούμενοι ναβλισταὶ καὶ πανδου-
ρισταὶ καὶ σαμβυκισταὶ καὶ νῦν μὲν οὐδενὶ χρῶνται ὀργάνῳ.' τὸν γὰρ
βάρωμον καὶ βάρβιτον, διν Σαπφώ καὶ Ἀνακρέων μυημονεύουσι, καὶ
τὴν μάγαδιν καὶ τὰ τρίγωνα καὶ τὰς σαμβύκας ἀρχαῖα εἶναι.

179

Poll. 7. 49.

βεῦδος,

ὡς Σαπφώ, κιμβερικόν, ἔστι δὲ τὸ κιμβερικόν διαφανῆς τις
χιτωνίσκος.

180

Phryn. Bek. An. 1. 34. 2 Σαπφώ δὲ
γρύταν

καλεῖ τὴν μύρων καὶ γυναικέων τινῶν θήκην.¹

181

Hesych. ἔκτορες πάσσαλοι ἐν δυμῷ, Σαπφώ δὲ τὸν Δία,
Λεωνίδης τὸν κροκύφαντον.

182

Cratip. A.O. 4. 325. 28 καὶ ἀνώπαλιν παρὰ τοῖς Αἰολεῦσιν
ἀντὶ τοῦ δέ παραλαμβάνεται, ὡς δταν τὸ διάβατον ἡ Σαπφώ
ζάβατον

λέγη.

¹ cf. 82. 6 : mss γρύτην

SAPPHO

177

Etymologicum Magnum *āws*; ‘dawn,’ that is ‘day’; this form was used in Aeolic; compare Sappho:

The queenly Dawn. . . .

178

Athenaeus *Doctors at Dinner* [on the word *magadis*]: the epic writer Euphorion, in his book *The Isthmian Festival*, says that those who are now called players of the *nabla* or the *pandoura* or the *sambūca* are not players of new instruments. For the *barōmos* and *barbitos* mentioned by Sappho and Anacreon, and the *magadis*, *trigōnon*, and *sambūca*, are all ancient.¹

179

Pollux *Vocabulary*: Sappho’s word *beudos*,
shift,

is equivalent to *κιμβερικόν*, which is a transparent vest.

180

Phrynicus *Introduction to Learning*: Sappho calls by the name of *grutē*,
hutch,

the chest in which unguents and women’s articles are kept.

181

Hesychius *Glossary*: *éktropes* ‘holders,’ the pegs on a carriage-pole; but Sappho calls Zeus ‘the Holder,’ and Leonidas uses ‘holder’ to mean a hair-net.

182

Cramer *Inedita (Oxford)*: And conversely the Aeolic writers use *ζ* for *δ*, as when Sappho says *ζάθατον* for *δάθατον*,
fordable

¹ cf. Ath. 14. 636 c, *E.M.* 188. 21

LYRA GRAECA

183

Sch. *Il.* 14. 241 [ἐπισχοίης]. τῷ δὲ χαράκτηρι γενόμενον δμοιον
τῷ ιοίην καὶ
ἀγαγοίην
παρὰ Σαπφοῖ . . . εἰκότως ἐθαρυτονήθη τὸ ἐπισχοίης.

184

Choer. *Gram. Gr.* 4. 1. 270 Lentz [π. τῶν εἰς υν ληγόντων].
. . . κίνδυν, κίνδυνος, κίνδυνα· οὕτως δὲ ἔφη Σαπφὼ τὸ κίνδυνος.
δ γοῦν Ἀλκαῖος τὴν δοτικὴν ἔφη τὸ κίνδυνον.¹

185

Joh. Alex. *Gram. Gr.* 4. 30 Dind. ἡ ὀξεῖα ἢ ἐν τέλει τίθεται
ἢ πρὸ μιᾶς τοῦ τέλους ἢ πρὸ δύο, πρὸ τριῶν δ' οὐκέτι· τὸ γάρ

Μήδεϊα

παρὰ Σαπφοῖ πεπονθός παραιτούμεθα, δτι τὴν ει δίφθογγον διεῖλεν.

186

Cram. *A.O.* 1. 278. 17 καὶ ἡ γενικὴ τῶν πληθυντικῶν
Μωσδῶν παρὰ Λάκωσι, παρὰ δὲ Σαπφοῖ

Μοισάων

187

Phryn. 273 (361 Ruth.)

μύτρον.

τοῦτο Αἰολεὺς μὲν ἀν εἴποι, ὥσπερ οὖν καὶ ἡ Σαπφώ, διὰ τοῦ ν,
Ἀθηναῖος δὲ διὰ τοῦ λ λίτρον.

¹ E: mss κ. κ. κ. ὡς καὶ Σ. ἔφη τὸν κίνδυνα (ορ κίνδυν κίνδυνος
οὕτως δὲ ἔφη Σ. τὸν κίνδυνον) . . . τῷ κίνδυνῳ

304

SAPPHO

183

Scholiast on the *Iliad* [*ἐπισχοίης πόδας* ‘mightest set thy feet upon’]: Resembling in type the forms *ἰοίην* ‘I might go’ and *ἄγαγοίην*,

I might lead,

in Sappho . . . , the word *ἐπισχοίης* was rightly accented paroxytone.

184

Choeroboscus *On the Canons of Theodosius* [on nouns in -*vv*]: *κίνδυν* ‘danger,’ genitive *κίνδυνος*, accusative *κίνδυνα*; Sappho thus declined the noun *κίνδυνος*; Alcaeus used the dative *κίνδυνη*.

185

John of Alexandria: The acute accent falls on the last syllable or on the penultimate or on the antepenultimate, but not further back; for I do not count the form *Μήδεϊα*,

Medea,

which is found in Sappho, because she has separated the vowels of the diphthong *ei*.

186

Cramer *Inedita (Oxford)*: And the genitive plural of *Μοῦσα* is *Μωσάων* in Laconian, and *Μοισάων*,

of the Muses,

in Sappho.

187

Phrynicus *The Atticist*: *nitron*,

soda:

this word would be pronounced by an Aeolian, as Sappho writes it, with an *n*, but by an Athenian with an *l*.

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LYRA GRAECA

188

Sch. *Il.* 3. 5219 [ἀΐδρεῖ· . . . ἀΐδρις· ταύτης δὲ τῆς εὐθείας ὁφείλει γενικὴ ἐκπίπτειν ἀΐδρεος, καὶ ἀΐδρεῖ. οὐ γάρ δή γε διὰ τοῦ δ, οὐ γάρ ἔστι παρώνυμον μακρῷ παραληγόμενον, ἀλλ' ὡς τὸ ἔχις, πόσις, ὄφις, οὕτως ὁφείλει κλίνεσθαι· ὥστε ἐκ τοῦ ἐναντίου ἀμάρτημα τὸ παρὰ τῇ Σαπφοὶ τὸ

πολυΐδριδι,

εἰ μὴ ἄρα δμοίως τοῖς Ἀττικοῖς ἐκλίθη· δ γάρ Σοφοκλῆς ἴδριδα ἔφη τὴν αἴτιατικήν, δ τε Φρύνιχος τὴν εὐθείαν ἴδριδες.

189

Sch. *Theocr.* 2. 88 [καὶ μεν χρῶς μὲν δμοιος ἐγίνετο πολλάκι θάψφ] χλωρὸς ή ξανθός· θάψφος δέ ἔστιν εἶδος ξύλου δ καλεῖται σκυθάριον, ὃς φησι Σαπφώ· τούτῳ δὲ τὰ ἔρια βάπτουσι. τικὲς τὸ Σκυθικὸν ξύλον.

σκύθαρρον.¹

190

Orion 28. 15 ὡς παρὰ Σαπφοῖ χελώνη χελύνη.

χέλυννα²

191

Poll. 6. 98 μεσόμφαλοι δὲ φιάλαι καὶ βαλανείδμφαλοι³ τὸ σχῆμα προσηγορίαν ἔχουσι, χρυσόμφαλοι δὲ τὴν ὤλην, ὡς αἱ Σαπφοῖς χρυσαστράγαλοι.

e. g. . . . χρυσαστράγαλοι φίαλαι . . .

¹ *E*; . . . not found in Lesbian poetry: mss σκυθάριον
² cf. *fr.* 80, Lachm. Babr. 115. 4 where mss χέλυμνα, and Cram. *A.O.* 2 101. 5 ³ cf. Mein. on Cratin. *Δραπ.* 9, Ath. 11. 501 d, Hesych.; there was perh. confusion betw. βαλανίομφ. 'acorn-bossed' and βαλανείδμφ. 'bath-stopper'

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SAPPHO

188

Scholiast on *Iliad* [*ἀἰδητος* ‘unknowing, ignorant’]: The genitive to the nominative *ἀἰδητος* ought to be *ἀἰδητός* and the dative *ἀἰδητοι*; for it ought not to have a δ in it, since it is not a derivative with a long vowel in the penultimate syllable, but ought to be declined like *ἴχις*, *πόσις*, and *ὑφίς*; and therefore the form *πολυϊδριδι*,

learned,

used by Sappho is wrong; unless indeed this was declined as it was in Attic, for Sophocles used the accusative *ἱδριδα* and Phrynicus the nominative plural *ἱδριδες*.

189¹

Scholiast on Theocritus [‘my skin went often the colour of boxwood’]: ‘Green’ or ‘yellow’; *θάψος* is a kind of wood which is called, according to Sappho,

scytharium-wood;

it is used for dyeing; some call it Scythian-wood.

190

Orion *Etymologicum*: . . . as in Sappho *χελύνη* for *χελώνη* tortoise or

lyre.

191

Pollux *Vocabulary*: Mid-bossed cups and bath-stopper cups get their names from their shape, but the gold-bossed from the substance of which they are made, like Sappho’s

. . . gold-knuckle cups . . .²

¹ cf. Phot. *θάψος* and another schol. on this passage, who ascribe the term ‘Scythian-wood’ to S. ² i.e. a gold cup with the bottom round like one end of a ‘knuckle-bone’ or die

ΑΛΚΑΙΟΤ

Βίος

Str. 13. 617 ἔχει δὲ ἡ Μυτιλήνη λίμενας δύο, ὃν ὁ νότιος κλειστὸς τριηρικὸς ναυσὶ πεντήκοντα, ὃ δὲ βόρειος μέγας καὶ βαθύς, χώματι σκεπαζόμενος· προκεῖται δ' ἀμφοῦν νησίον μέρος τῆς πόλεως ἔχον αὐτόθι συνοικούμενον· κατεσκεύασται δὲ τοῖς πᾶσι καλῶς. ἄνδρας δ' ἔσχει ἐνδόξους τὸ παλαιὸν μὲν Πιττακόν, ἕνα τῶν ἑπτα σοφῶν, καὶ τὸν ποιητὴν Ἀλκαῖον καὶ τὸν ἀδελφὸν Ἀντιμενίδαν . . . ἐτυραννήθη δὲ ἡ πόλις κατὰ τοὺς χρόνους τούτους ὑπὸ πλειόνων διὰ τὰς διχοστασίας, καὶ τὰ Στασιωτικὰ καλούμενα τοῦ Ἀλκαίου ποιήματα περὶ τούτων ἐστίν· ἐν δὲ τοῖς τυράννοις καὶ ὁ Πιττακὸς ἐγένετο. Ἀλκαῖος μὲν οὖν ὄμοίως ἐλοιδορεῖτο καὶ τούτῳ καὶ τοῖς ἄλλοις, Μυρσίλῳ καὶ Μελάγχρῳ καὶ τοῖς Κλεανακτίδαις καὶ ἄλλοις τισίν, οὐδ' αὐτὸς καθαρεύων τῶν τοιούτων νεωτερισμῶν. Πιττακὸς δὲ εἰς μὲν τὴν τῶν δυναστειῶν κατάλυσιν ἐχρήσατο τῇ μοναρχίᾳ καὶ αὐτός, καταλύσας δὲ ἀπέδωκε τὴν αὐτονομίαν τῇ πόλει.

Diog. Laert. 1. 74 [π. Πιττακοῦ]· οὗτος μετὰ τῶν Ἀλκαίου γένομενος ἀδελφῶν Μέλαγχρον καθεῖλε τὸν τῆς Λέσβου τύραννον· καὶ περὶ τῆς

¹ see on Sappho, p. 143 ² see also fr. 121, 161 and Arist. Pol. 1311 b ³ of Mytilene according to Suidas s. Pittacus,

ALCAEUS

LIFE

Strabo *Geography*: Mytilene has two harbours, of which the southern is landlocked and affords anchorage for fifty triremes, and the northern spacious and deep and protected by a breakwater. Both are flanked by a small island upon which part of the city is built. This city is well equipped with every convenience. Among famous Mytileneans of more ancient times are Pittacus, one of the Seven Sages, and the poet Alcaeus and his brother Anti-menidas¹ . . . In those days, as the result of dissensions, the city was ruled from time to time by tyrants, who form the theme of the *Political Songs*, as they are called, of Alcaeus. The aforesaid Pittacus, being one of their number, did not escape the abuse of Alcaeus any more than the rest, Myrsilus, Melanchrus, the Cleanactids and others, although the poet was not free himself of the imputation of playing the revolutionary, while Pittacus made use of the monarchy only as a means of overthrowing arbitrary power and gave the city back its self-government as soon as his object was achieved.²

Diogenes Laertius *Lives of the Philosophers* [on Pittacus]: This man was associated with the brothers of Alcaeus in the overthrow of Melanchrus despot of Lesbos.³ In the war between Mytilene and

who gives the date as Ol. 42 (B.C. 612-609); A. himself was too young, cf. *fr.* 75

LYRA GRAECA

’Αχιλλείτιδος χώρας μαχομένων ’Αθηναίων καὶ Μυτιληναίων ἐστρατήγει μὲν αὐτός, ’Αθηναίων δὲ Φρύνων παγκρατιαστῆς Ολυμπιονίκης. συνέθετο δὴ μονομαχῆσαι πρὸς αὐτόν· καὶ δίκτυον ἔχων ὑπὸ τὴν ἀσπίδα, λαθραίως περιέβαλε τὸν Φρύνωνα καὶ κτείνας ἀνεσώσατο τὸ χωρίον. ὕστερον μέντοι φησὶν Ἀπολλόδωρος ἐν τοῖς Χρόνικοῖς διαδικασθῆναι τοὺς ’Αθηναίους περὶ τοῦ χωρίου πρὸς τοὺς Μυτιληναίους, ἀκούοντος τῆς δίκης Περιάνδρου, δὲν καὶ τοῖς ’Αθηναίοις προσκρίναι. τότε δ' οὖν τὸν Πιττακὸν ἵσχυρῶς ἐτίμησαν οἱ Μυτιληναῖοι, καὶ τὴν ἀρχὴν ἐνεχείρησαν αὐτῷ. ὁ δὲ δέκα ἔτη κατασχών καὶ εἰς τάξιν ἀγαγὼν τὸ πολίτευμα κατέθετο τὴν ἀρχὴν, καὶ δέκα ἐπεβίω ἄλλα.

Diog. Laert. 75 Ἡράκλειτος δέ φησιν Ἀλκαῖον ὑποχείριον λαβόντα καὶ ἀπολύσαντα φάναι ‘Συγγνώμη τιμωρίας κρείσσων.’

Ibid. 77 ἐτελεύτησε δ’ (ό Πιττακὸς) ἐπὶ Ἀριστομένους τῷ τρίτῳ ἔτει τῆς πεντηκόστης δευτέρας Ολυμπίαδος, βιοὺς ὑπὲρ ἔτη ἐβδομήκοντα.¹

Euseb. Ol. 46. 2: Sappho et Alcaeus poetae cognoscebantur.

Ath. 15. 694 a [π. σκολίων] . . . ὡς Ἀριστοφάνης παρίστησιν ἐν Δαιταλεῦσιν λέγων οὗτως·

’Ασον δή μοι σκόλιόν τι λαβὼν Ἀλκαίου κ’Ανακρέοντος.

¹ mss add ἥδη γηραιός an old variant

LIFE OF ALCAEUS

Athens for the possession of the Achilleid (or district of Sigeum in the Troad), he was in command on the one side and the Olympian champion Phrynon on the other. The two generals coming to single combat, Pittacus enveloped his antagonist unawares in a net which he carried under his shield, and killed him, thus saving the district for Mytilene. Later, however, if we may believe the *Chronicles* of Apollodorus, it became the subject of arbitration between the two cities, and Periander, who acted as judge, awarded it to Athens. However that may be, Pittacus was highly honoured thereafter by his countrymen, and made head of the state. After holding office ten years, during which he brought order into the administration, he resigned it and lived for ten years more as a private citizen.¹

Diogenes Laertius *Lives of the Philosophers*: According to Heracleitus, when Alcaeus fell into his hands Pittacus set him at liberty with the words 'Forgiveness is better than punishment.'

The Same: Pittacus . . . died in the archonship of Aristomenes, the third year of the 52nd Olympiad (B.C. 570), at the age of over seventy.

Eusebius *Chronicle*: Olympiad 46. 2 (B.C. 595): Flourished the poets Sappho and Alcaeus.²

Athenaeus *Doctors at Dinner* [on drinking-songs]: Compare what Aristophanes says in the *Banqueters*, 'Take and sing me a drinking-song of Alcaeus or Anacreon.'

¹ see below on *fr.* 160

² cf. Suid. on Sappho (p. 145)

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Cic. *Tusc. Disp.* 4. 71 Fortis vir in sua republica cognitus quae de iuvenum amore scribit Alcaeus !

Hor. *Od. 1. 32. 3 . . . age dic Latinum,*
barbite, carmen,
Lesbio primum modulate civi,
qui ferox bello, tamen inter arma
sive iactatam religarat udo
litore navim,
Liberum et Musas Veneremque et illi
semper haerentem puerum canebat
et Lycum nigris oculis nigroque
crine decorum.

Ibid. 2. 13. 26 . . . et te sonantem plenius aureo,
Alcae, plectro dura navis,
dura fugae mala, dura belli.

Dion. Hal. 5. 421 Reiske : Ἀλκαίου δὲ σκόπει τὸ μεγαλοφυὲς καὶ βραχὺ καὶ ἡδὺ ὅσον αὐτῆς μὴ τῇ διαλέκτῳ τι κεκάκωται· καὶ πρὸ ἀπάντων τὸ τῶν Πολιτικῶν ἀσμάτων¹ ἥθος. πολλαχοῦ γοῦν τὸ μέτρον τις εἰ περιέλοι ρήτορικὴν ἀν εὗροι πολιτικήν.²

Quint. *Inst. 10. 1* Alcaeus in parte operis aureo plectro merito donatur, qua tyrannos insectatur; multum etiam moribus confert; in eloquendo quoque brevis et magnificus et diligens, et plurimum Homero similis; sed in lusus et amores descendit, maioribus tamen aptior.

¹ mss πραγμάτων

² mss πολιτείαν

¹ cf. Cic. *N.D. 1. 21*

² ref. perh. to the civil strife and

LIFE OF ALCAEUS

Cicero *Tusculan Disputations*: Alcaeus was a brave man and eminent in the state to which he belonged, and yet what extravagant things he says of the love of youths!¹

Horace *Odes*: . . . Come sing me a Latin song, thou lyre first played by a citizen of Lesbos, a gallant warrior who, alike amid the very fight or when his storm-tossed ship was moored to the wet shore,² sang of Bacchus and the Muses, of Venus and her inseparable boy, and of the beautiful Lycus so dark of eye and hair.

The Same: . . . and thee, Alcaeus, chanting with fuller note unto thy golden quill the toils of the sea, the toils of exile, and the toils of war.³

Dionysius of Halicarnassus *Critique of the Ancient Writers*: only look at the nobility of Alcaeus, his conciseness, his sweetness—so far as they are not impaired by his dialect—, and above all the moral tone of his *Political Poems*. Often if the reader could but remove the metre he would find political rhetoric.⁴

Quintilian *Principles of Oratory*: Alcaeus is rightly awarded the ‘golden quill’ in that part of his works where he assails the tyrants; his ethical value too is great, and his style is concise, lofty, exact, and very like Homer’s; but he stoops to jesting and love-making though better fitted for higher themes.

the ship of state ³ cf. Hor. *Od.* 4. 9. 7, *Ep.* 1. 19-29, 2. 2. 99, Porph. and Acr. *ad loc.*, and Jul. *Mis.* p. 433 H.

⁴ cf. *Comp.* 24, *Synes. Somn.* 156.

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Herh. π. Σημείων 138 καὶ μάλιστα εἴωθεν ὁ ἀστερίσκος τίθεσθαι ἐὰν ἔτερόμετρον ἢ τὸ ἀσματὸν ἔξῆς· ὃ καὶ μᾶλλον ἐπὶ τῶν ποιημάτων <τῶν κατὰ περικοπὴν ἥ>¹ τῶν μονοστροφικῶν γίνεται <τῶν> Σαπφοῦς τε καὶ Ἀνακρέοντος καὶ Ἀλκαίου· ἐπὶ δὲ τῶν Ἀλκαίου² ἴδιως κατὰ μὲν τὴν Ἀριστοφάνειον ἔκδοσιν ἀστερίσκος ἐπὶ ἔτερομετρίας ἐτίθετο μόνης, κατὰ δὲ τὴν νῦν τὴν Ἀριστάρχειον καὶ ἐπὶ ποιημάτων μεταβολῆς.

Ath. 10. 429 f ἐγὼ δ' ἐπεὶ παρεξέβην περὶ τῶν ἀρχαίων κράσεων διαλεγόμενος, ἐπαναλήψομαι τὸν λόγον τὰ ὑπὸ Ἀλκαίου τοῦ μελοποιοῦ λεχθέντα ἐπὶ νοῦν βαλλόμενος· φησὶ γάρ που οὗτος· "Ἐγχεε κέρναις ἔνα καὶ δύο." ἐν τούτοις γάρ τινες οὐ τὴν κράσιν οἰονται λέγειν αὐτόν, ἀλλὰ σωφρονικὸν ὄντα καθ' ἔνα κύαθον ἄκρατον πίνειν καὶ πάλιν κατὰ δύο. τοῦτο δὲ ὁ Ποντικὸς Χαμαιλέων ἐκδέδεκται τῆς Ἀλκαίου φιλοινίας ἀπείρως ἔχων.

Ibid. 15. 668 e [π. κοττάβου]· ὅτι δὲ ἐσπούδαστο παρὰ Σικελιώταις ὁ κότταβος, δῆλον ἐκ τοῦ καὶ οἰκήματα ἐπιτήδεια τῇ παιδιᾷ κατασκευάζεσθαι ὡς ἴστορεῖ Δικαίαρχος ἐν τῷ Πέρὶ Ἀλκαίου.

Str. 13. 618 [π. Λέσβου]· . . . καὶ Ἑλλάνικος δὲ Λέσβιος ὁ συγγραφεὺς καὶ Καλλίας ὁ τὴν Σαπφὼ καὶ τὸν Ἀλκαίου ἔξηγησάμενος.

¹ Consbruch - *E*

² ἐπὶ δὲ τούτων i. e. all three? *E*

LIFE OF ALCAEUS

Hephaestion *On Graphical Signs*: The asterisk is usually employed if the poem which follows is in a different metre. This is more often the case with those composed in triads than with the monostrophic poems of Sappho, Anacreon, and Alcaeus. The poems of Alcaeus are peculiar in this, that in the Aristophanic edition the asterisk was used only to mark a change of metre, but in the now current edition of Aristarchus it marks a fresh poem whatever the metre.

Athenaeus *Doctors at Dinner*: Having completed my digression on ancient methods of mixing wine, I will resume my theme and consider what the lyric poet Alcaeus means by the phrase 'Mix ere you pour it one and two.' Some authorities hold that he does not refer to the proportion of wine to water but, being a temperate man, would have us drink first one ladleful of unmixed wine and then two, and no more. This is the interpretation of Chamaeleon of Pontus, but he does not realise how fond of the bottle Alcaeus was.¹

The Same [on the *cottabos*]: The love of the Sicilians for this game is proved by the fact that they went so far as to build special rooms to play it in, as we are told by Dicaearchus in his tract *On Alcaeus*.²

Strabo *Geography* [on Lesbos]: the historian Hellenicus, too, was a Lesbian, and Callias the commentator on Sappho and Alcaeus.³

¹ cf. fr. 164
² cf. fr. 85

² cf. fr. 85 and Ath. 15. 666 b, 11. 460 f

LYRA GRAECA

Suid. Δράκων Στρατονικεύς· γραμματικός.
. . . Περὶ τῶν Πιωδάρου Μελῶν, Περὶ τῶν
Σαπφοῦς Μέτρων, Περὶ τῶν Ἀλκαίου Μελῶν.

Ibid. 'Ωραπόλλων' . . . γραμματικὸς διδάξας
ἐν Ἀλεξανδρείᾳ καὶ ἐν Αἰγύπτῳ, εἴτα ἐν Κωνσταν-
τινουπόλει ἐπὶ Θεοδοσίου. ἔγραψε . . . 'Τπό-
μημα Σοφοκλέους, Ἀλκαίου, εἰς "Ομηρον.

Vide A.P. 9. 184, 571, Max. Tyr. 37, Ar. Byz.
on Ar. Thesm. 162, Ath. 10. 429 a, Him. ap. Schenkl

ΑΛΚΑΙΟΤ ΜΕΛΩΝ

A'

ΤΜΝΩΝ

1 εἰς Ἀπόλλωνα

Him. Or. 14. 10 ἐθέλω δὲ ὑμῖν καὶ Ἀλκαίου τινὰ λόγον εἰπεῖν
ὅν ἐκεῖνος ἦσεν ἐν μέλεσι παιᾶνα γράφων Ἀπόλλωνι. ἐρῶ δὲ ὑμῖν
οὐ κατὰ τὰ μέλη τὰ Λέσβια, ἐπει τῷδε ποιητικὸς τις ἐγώ, ἀλλὰ τὸ
μέτρον αὐτὸν λύσας εἰς λόγον τῆς λύρας. ὅτε Ἀπόλλων ἐγένετο,
κοσμήσας αὐτὸν δὲ Ζεὺς μίτρᾳ τε χρυσῇ καὶ λύρᾳ, δούς τε ἐπὶ¹
τούτοις ἄρμα ἐλαύνειν, κύκνοι δὲ ἦσαν τὸ ἄρμα, εἰς Δέλφους
πέμπει καὶ Κασταλίας νάματα ἐκεῖθεν προφητεύσοντα δίκην καὶ
θέμιν τοῖς Ἑλλησιν. δὲ ἐπιβὰς ἐπὶ τῶν ἄρμάτων ἐφῆκε τοὺς
κύκνους εἰς Ὑπερβορέους πέτεσθαι. Δέλφοι μὲν οὖν, ὡς ἦσθοντο,
παιᾶνα συνθέντες καὶ μέλος καὶ χόρους ἡῖθέων περὶ τὸν τρίποδα

¹ cf. fr. 85 ² he speaks of the inventory of a temple-treasury found at Delos containing θήκην τρίγωνον ἔχουσαν βιβλία Ἀλκαίου 'a three-cornered roll-box or book-case containing the Books of Alcaeus'; this shape would suit ten rolls, and the tenth is the highest numbered Book of

ALCAEUS

Suidas *Lexicon*: Dracon of Stratoniceia: A grammarian, writer of books . . . *On the Poems of Pindar*, *On the Metres of Sappho*, *On the Poems of Alcaeus*.¹

The Same: Horapollo: . . . a grammarian who first taught at Alexandria and elsewhere in Egypt, and afterwards at Constantinople under Theodosius. He wrote . . . treatises *On Sophocles*, *On Alcaeus*, and *On Homer*.

Herm. 1911. 420, 421; Homolle *Mon. Grecs* i. 7.
p. 49.²

THE POEMS OF ALCAEUS

Book I

HYMNS

1 To APOLLO

Himerius *Orations*: I will tell you likewise one of Alcaeus' tales, a tale which he sang in lyric verse when he wrote a paean to Apollo. And I tell it you not according to the Lesbian verse—for I am not of poetic humour—but changing the actual metre of the lyric verse into prose. When Apollo was born, Zeus furnished him forth with a golden headband and a lyre, and giving him moreover a chariot to drive—and they were swans that drew it—, would have him go to Delphi and the spring of Castaly, thence to deliver justice and right in oracles to Greece. Nevertheless once he was mounted in the chariot, Apollo bade his swans fly to the land of the Hyperboreans. Now when the Delphians heard of it, they set a paean to a tune and held dances of youths about the

A. quoted; the date of the inscr. is not given, but it looks as if fr. 1 was to the Delian and not the Pythian Apollo.

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στήσαντες, ἐκάλουν τὸν θεὸν ἐξ ὑπερβορέων ἐλθεῖν· δὲ οὐτοὶ διλοι παρὰ τοῖς ἐκεῖ θεμιστεύσας ἀνθρώποις, ἐπειδὴ καυρὸν ἐνόμιζε καὶ τοὺς Δελφικοὺς ἡχῆσαι τρίποδας, αὐθὶς κελεύει τοῖς κύκνοις ἐξ ὑπερβορέων ἀφίκτασθαι. Ήν μὲν οὖν θέρος καὶ τοῦ θέρους τὸ μέσον αὐτό, ὅτε ἐξ ὑπερβορέων Ἀλκαῖος ἔγει τὸν Ἀπόλλωνα, θθεεν δὴ θέρους ἐκλάμποντος καὶ ἐπιδημοῦντος Ἀπόλλωνος θερινὸν τι καὶ ἡ λύρα περὶ τὸν θεὸν ἀβρύνεται· ἄδουσι μὲν ἀηδόνες αὐτῷ, δύοιον εἴκος ἀσταὶ παρ' Ἀλκαίῳ τὰς ὕρνιθας· ἄδουσι δὲ καὶ χελιδόνες καὶ τέττιγες, οὐ τὴν ἑαυτῶν τύχην τὴν ἐν ἀνθρώπων ἀγγέλλουσαι, ἀλλὰ πάντα τὰ μέλη κατὰ θεοῦ φθεγγόμεναι· φεῖ καὶ ἀργοροΐς ἡ Κασταλία κατὰ ποίησιν νάμασι καὶ Κηφισσὸς μέγας αἱρεται πορφύρων τοῖς κύμασι, τὸν Ἐνικέα τοῦ Ὄμηρου μιμούμενος. Βιάζεται μὲν γὰρ Ἀλκαῖος δμοίως Ὄμηρφ ποιῆσαι καὶ ὑδωρ θεῶν ἐπιδημίαν αἰσθέσθαι δυνάμενον.

Heph. 84 ἐπιωνικὸν δὲ ἀπὸ μείζονος τρίμετρον καταληκτικόν εστί, τὸ καλούμενον Ἀλκαῖὸν ἐνδεκασύλλαβον . . . οἶον·

e. g.¹

"Ω ναξ Ἀπόλλων, παῖ μεγάλω Δίος,
δὺν ἐξεκόσμη γιγνόμενον πάτηρ
μίτρᾳ τε χρύσῳ καὶ χελύννῳ²
δοίς τ' ἐπὶ τοίσδεσιν³ ἄρμ' ἐλαύνην

5 κυκνόσσυτον,⁴ Δέλφοις μὲν ἐπεμπε καὶ
Καφισσόδωρον Κασταλίας ὑδωρ⁵
δίκαν προφατεύσοντα κῆθα⁶
καὶ θέμιν Ἐλλάδεσιν· σὺ δ' ἐββαῖς

κύκνοις ἐπηκας πτέσθ' ἐπ' ὑπερβόροις·
10 Δέλφοις δ' ἄρ', ὡς ἀσθοντο, παάονα
αὖλοις⁷ τε σύνθεντες χόροισι
περ τρίποδ' αἰθέων κέλοντο

¹ ll. 2-24, *E* from Him. ² χελ. Sa. 190 ³ see δη Sa. 6
⁴ cf. θεόσσυτος, αὐτόσσυτος and Sa. 172 ⁵ cf. Πατ. 10.
^{8. 5.} ἤκουσα . . . τὸ ὑδωρ τῇ Κασταλίᾳ ποταμοῦ δῶρον εἶναι τοῦ
 Κηφισσοῦ· τεῦτο ἐποίησε καὶ Ἀλκαῖος δὲ προοιμίῳ τῷ εἰς Ἀπόλλωνα
⁶ Hdn. π. παθ. 2. 192, fr. 73 ⁷ cf. Plut. Mus. 14

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tripod, and besought the God to come back thence. Yet Apollo dealt law among those of that country for a whole year. Then, when he thought it was time that the tripods of Delphi, too, should give sound, he bade the swans fly back again from the Hyperboreans. Now it is summer, and the very midst of summer, when Alcaeus brings Apollo back from that land, and therefore with the summer brightly shining and Apollo present, the lyre, too, puts on a summer wantonness concerning the God. Nightingales sing to him as birds might well sing in Alcaeus, swallows also sing and crickets, not announcing their own fortunes in the world but telling in all their tunes of the God. Castaly, in poetic style, flows with springs of silver, and great Cephissus lifts himself with his waves all shining, in imitation of the Enipeus of Homer. For Alcaeus, like Homer, perforce makes the water able to know that a God is present.

Hephaestion *Handbook of Metre*: The epionic trimeter *a majore* is acatalectic, the so-called Alcaic eleven-syllable . . . for instance :

O King Apollo, son of great Zeus,¹
e. g. whom thy father did furnish forth at thy birth
with golden headband and lyre of shell, and
giving thee moreover a swan-drawn chariot to
drive, would have thee go to Delphi and the
water which is Cephissus' gift to Castaly,² there
to deliver justice and right in oracles unto Greece;
nevertheless, once mounted, thou badest thy
swans fly to the land of the Hyperboreans; and
although when the Delphians heard of it they
set a paean unto flutes and dances of youths
around the tripod and besought thee to come

¹ cf. Sch. Heph. 84; and *fr. 6*: Heph. tells us this is Ode 1 of Book I ² cf. Pausanias 'I have heard . . . that the water is a gift to Castalia from the Cephissus, and Alcaeus says this too in his prelude to Apollo'

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e. g. Τπερβόρων σ' ἔλθην· σὺ δ' ὅλον *Fέτος*
 κήθυι θεμιστεύσαις, ὅτα καῖρος ἦν
 15 καὶ Δελφίκοις ἄχην τρίποσσιν,
 αὐθὶ¹ κύκνοις ἐκέλω ἀππέτεσθαι.
 ἢν μὰν θέρος καὶ τῷ θέρεος μέσον,
 ὅτ' ἔξ 'Τπερβόρων πάλιν ἵκεο·
 ἀδόν τ' ἀήδω καὶ χελίδω
 20 φθεγγομένα τε βρότοισι τέττιξ
 τέαν τύχαν, καὶ Κασταλίᾳ ἀργύροις
 ρῆ νάμασιν καὶ πορφυροκύματος²
 ἄρθη μέγαις Κάφισσος εῦ *Fεί-*
 δων θέου οὐκ ἀπόδαμον ἔντα³ . . .

2-5 εἰς Ἐρμῆν

Heph. 83 ἐπιχοριαμβικὸν μὲν οὖν τὸ Σαπφικὸν καλούμενον
 ἐνδεκασύλλαβον οἶον (Sa. 1) . . . ἔστι δὲ καὶ παρ' Ἀλκαίῳ—
 καὶ ἀδηλον διποτέρου ἔστιν εὑρημα, εὶ καὶ Σαπφικὸν καλεῖται—,
 οἶον.

Χαῖρε Κυλλάνας ὁ μέδεις,⁴ σὲ γάρ μοι
 θῦμος ὑμνην, τὸν κορύφαισιν αὐτοῖς⁵
 Μαῖα γέννατο Κρονίδᾳ μάεισα⁶
 παμβασίληι.

¹ cf. Thess. inscr. αὐθε Hfm. 48, Alc. 122. 10 ἄγι, Apoll. Adv. 163. 2, Hdn. 2. 932. 20 ² cf. χρυσάρματος ³ Pind. P. 4. 5 ⁴ mss Choer. also μέδων: ll. 2-4 only in Choerob. ou Heph. l.c. ⁵ some mss κορυφᾶσιν ⁶ αὐτοῖς = ἀτοῖς E, cf. ἄημι, Hesych. ἄος· πνεῦμα, Theocrit. 30. 5 παραντοῖς (mss παρανλ.) = παρητοῖς: mss αὐγαῖς, ἄγναις: B αὔταις ⁶ μάεισα

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e. g. thence, yet for a whole year dealtest thou law in that country ; then when it was time for the tripods of Delphi, too, to give sound, thou badest the swans fly back thither. Now it was summer and the midst of summer when thou returnedst from the Hyperboreans ; the nightingale sang and the swallow, the cricket sang also to tell mankind of thy fortunes, while Castaly flowed with springs of silver, and great Cephissus lifted his shining waves well knowing that a God was come home.

2-5 To HERMES

Hephaestion *Handbook of Metre* : As an epichoriambic type of this kind of verse we may compare the so-called Sapphic eleven-syllable, for instance : (Sa. 1) . . . ; it also occurs in Alcaeus—and it is uncertain which of the two poets invented it, though it is called Sapphic—, for instance :¹

Hail, thou ruler of Cyllene ! thee it is my will to sing, whom Maia bare upon the breezy heights unto the love of the omnipotent Son of Cronus.

¹ Heph. tells us this was Ode 2 of Book I : cf. Choer. on Heph., Apoll. *Synt.* 93 (*Gram. Gr.* 2. 2. 78) who discusses whether *μέδεις* is verb or partcp. : perh. cf. for the rest Philostr. *Vit. Ap.* 5. 15, *Im.* 1. 25

(δέδα δαεῖς, μέμα μαεῖς) ‘desired, loved,’ Michelangeli ·E
mss μαεῖα, μέγιστα : B μίγεισα

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3

Men. Encom. Rh. Gr. 9. 149 Walz [π. γενεαλογικῶν]. ἀλλ' ἐπεὶ εὑρηται καὶ τοῦτο τὸ εἶδος τῶν ὅμων παρὰ τοῖς ἀρχαίοις καὶ ἡδη τινὲς καὶ Διονύσου γονὰς ὅμησαν καὶ Ἀπόλλωνος γονὰς ἔτεροι καὶ Ἀλκαῖος <καὶ> Ἡφαίστου καὶ πάλιν Ἐρμοῦ, καὶ τοῦτ' ἀποτετμήμεθα τὸ μέρος . . . ἔστι δὲ ποιητῇ μὲν¹ καθ' αὐτὸν² μόνον τὸ εἶδος χρήσιμον, συγγραφεῖ δὲ οὐδέποτε. δο μὲν γὰρ καὶ Χάριτας μαιευομένας καὶ Ὁρας ὑποδεχομένας καὶ τὰ τοιαῦτα πραγματεύεται, δο δ' ἐπ' ἀνάγκης δτι βραχύτατα ἐρεῖ.

4

Paus. 7. 20. 2 βουσὶ γὰρ χάρειν μάλιστα Ἀπόλλωνα Ἀλκαῖός τε ἐδήλωσεν ἐν ὅμῳ τῷ εἰς Ἐρμῆν, γράψας ὡς δὲ Ἐρμῆς βοῦς ὑφέλοιτο τοῦ Ἀπόλλωνος.

Porph. Hor. Od. 1. 10. 1 [*'Mercuri facunde nepos Atlantis . . .'*]: Hymnus est in Mercurium ab Alcaeo lyrico poeta.

Id. 1. 10. 9 ('te boves olim nisi reddidisses | per dolum amotas, puerum minaci | voce dum terret, viduus pharetra | risit Apollo'): . . . fabula haec autem ab Alcaeo ficta et iterum Mercurius idcirco traditur furandi repertor, quia oratio, cuius inventor est, animos audientium fallit.

Sch. Il. 15. 256 [*'Ἀπόλλωνα χρυσάρον'*]. Ἐρμῆς δὲ Διὸς καὶ Μαλᾶς τῆς Ἀτλαντος εὑρε λύραν, καὶ τοὺς Ἀπόλλωνος βόας κλέψας εὑρέθη ὑπὸ τοῦ θεοῦ διὰ τῆς μαντικῆς. ἀπειλοῦντος δὲ τοῦ Ἀπόλλωνος ἔκλεψεν αὐτοῦ καὶ τὰ ἐπὶ τῶν ὅμων τόξα· μειδιάσας δὲ δ θεὸς ἔδωκεν αὐτῷ τὴν μαντικὴν ράβδον, ἀφ' ἣς καὶ χρυσάραπις δὲ Ἐρμῆς προσηγορεύθη· ἔλαβε δὲ παρ' αὐτοῦ τὴν λύραν δθεν καὶ χρυσάρῳ ὄνομάσθη ἀπὸ τῆς κιθάρας ἀορτῆρος.³

¹ mss ὡς π. μ. (from marginal correction of previous line)
² E : mss αὐτὸν ³ see p. 324

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3

Menander *Declamations* [on genealogic hymns]. . . . But since this literary form is found among the ancients, and some ere this have sung of the birth of Dionysus and others of the birth of Apollo, and Alcaeus of that of Hephaestus also and again of that of Hermes, I have made it a separate class. . . . The form is useful only to the poet, never to the prose-writer; for the one deals with the midwifery of the Graces and the nursing of the Seasons and the like, whereas the other will of necessity express himself as briefly as possible.¹

4

Pausanias *Description of Greece*: Apollo's delight in oxen is shown by Alcaeus in the *Hymn to Hermes*, where he says that Hermes stole oxen from Apollo.

Porphyrio on Horace Ode 1. 10 ['Mercury, thou eloquent son of Atlas' daughter']: A hymn to Mercury by the lyric poet Alcaeus.

The Same ['Thee it was, at whom once Apollo smiled when as a babe thou tookest his quiver while he sought to terrify thee with threats because of thy theft of his oxen']: This story (the theft of the quiver) originated with Alcaeus, and thus for the second time Mercury is made the discoverer of thieving because of the deception wrought by oratory, the art he invented.

Scholiast on *Iliad* ['Apollo wielder of gold']: Hermes, the son of Zeus and Maia daughter of Atlas, discovered the lyre, and having stolen the oxen of Apollo was found out by the God's power of divination. But when Apollo threatened him, he stole the very bow and arrows that were upon his shoulder. Whereat the God smiled, and gave him the divining-staff from which Hermes came to be called 'God of the golden wand,' and received from him the lyre which has given him the name of 'the wielder of gold' from the strap to which the lyre is fastened.²

¹ Men. seems to imply that A. did not write a hymn to Dionysus, but cf. 174 ² see next page footnote

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e. g.¹ κώτ' Ἀπόλλωνος βόας ἔξέκλεψας
 εῦρε μέν σφε μάντις ἄναξ, ἐπεὶ δὲ
 δεῖνά σ' ἀπείλη, τότα δὴ σὺ καὶ τάπ-
 ομάδι' αὗτω
 5 ἔξέκλεψας τόξ'.² ὃ δὲ μειδιάσαις
 μαντίκαν σοι ράβδον ἔδωκ', ἀπ' ἣς τὸν
 καὶ κλύεις χρυσόρραπις ἐν βρότοισι,
 κᾶλαβεν αὐτὸς
 ἀπ σέθεν χέλυν, τόθεν ὠνύμασται
 10 χρυσάωρ . . .

5

Ath. 10. 425 c [π. οἰνοχοῶν]: τοῖς δὲ θεοῖς οἰνοχοοῦσάν τινες
 ιστοροῦσι τὴν Ἀρμονίαν . . . Ἀλκαῖος δὲ καὶ τὸν Ἐρμῆν εἰσάγει
 αὐτῶν οἰνοχόον ὡς καὶ Σαπφώ λέγουσα· (Sa. 146).

6 εἰς Ἀθηνᾶν

Strab. 9. 411 [π. Κορωνείας]: κρατήσαντες δὲ (οἱ Βοιωτοί) τὴς
 Κορωνείας ἐν τῷ πρὸ αὐτῆς πεδίῳ τὸ τῆς Ἰτωνίας Ἀθηνᾶς ἱερὸν
 ἰδρύσαντο δμώνυμον τῷ Θεσσαλικῷ καὶ τὸν παραρρέοντα ποταμὸν
 Κουάδριον προστηγόρευσαν δμοφώνως τῷ ἐκεῖ Ἀλκαῖος δὲ καλεῖ
 Κωφάλιον³ λέγων·

*Ω νασσ' Ἀθανάα πολε[μάδοκε],⁴
 ἂ ποι Κορωνείας ἐπιΓείδεο
 ναύω πάροιθεν ἀμφὶ[κλύστω]⁵
 Κωφάλιώ ποτάμω παρ' ὕχθοις . . .

ἐνταῦθα δὲ καὶ τὰ Παμβοιώτια συνετέλουν.

¹ E from Sch. Il. ² cf. Theocr. 29. 29. ³ E, cf. κῶας:
 mss Κωρ.: Call. Pall. 5. 63 Κορ. ⁴ Wel.-Ahr.: mss λέγω
 ἄσσος' ἀθάνα ἀπολε . . . ⁵ ἂ ποι Κορ. Wel.: mss ἀπὸ Κοιρωνίας:

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e. g. And when thou stolest away the oxen of Apollo, 'tis true he found them, being Lord of divination; but when he threatened thee full direly, then thou stolest away the very bow and arrows that were upon his shoulder: whereat he smiled, and gave thee the divining-staff from which men know thee to this day as 'God of the golden wand,' and himself received from thee the lyre whence he is called 'Wielder of gold.'

5

Athenaeus *Doctors at Dinner* [on winebearers]: According to some writers the winebearer of the Gods was Harmonia . . . Alcaeus makes Hermes bear their wine and so does Sappho (146).

6 To ATHENA

Strabo *Geography*: When they conquered Coronea, the Boeotians built in the plain which lies before it the temple of Itonian Athena, calling it after the Thessalian one, and named the river which flows beside it Cuarius after the river in Thessaly. But Alcaeus calls it Coälius, saying:

O Queen Athena, upholder of War, who standest, we know, watching over Coronea before a stream-flanked temple on the banks of the Coälius . . .

And it is here that they used to hold the Pan-Boeotian festival.

ἐπιφείδεο E, cf. for gen. προοράω: B ἐπὶ πισέων: ναύω Wel: mss ἐπιδεων αυω: ἀμφικλ. E (in a bend of the river): Wel. ἀμφιβάλνεις: mss ἀμφι . . .

LYRA GRAECA

7

Strab. 9. 412 [π. Ὁγχηστοῦ]: οὐκ εὖ δ' δ' Ἀλκαῖος, ὁσκερ
τὸ τοῦ ποταμοῦ ὄνυμα παρέτρεψε τοῦ Κουαρίου, οὗτο καὶ τοῦ
Ὀγχηστοῦ κατέψευσται, πρὸς τὰς ἐσχατιὰς τοῦ Ἐλικῶνος αὐτὸν
τιθεῖσ· δ' δ' ἔστιν ἀπωθευ ἵκανῶς τούτου τοῦ ὄρους.

8

Apoll. Pron. 76. 32 σαφὲς δτι καὶ τὸ Αἰολικὸν δίγαμμα τᾶς
κατὰ τὸ τρίτον πρόσωπον προστέμεται, καθδ καὶ αἱ ἀπὸ φωνήεντος
ἀρχόμεναι δασύνονται. Ἀλκαῖος·

. . . . ὥστε θέων μῆδεν Ὄλυμπίων
λῦσ' ἄτερ Φέθεν¹

9 εἰς Ἡφαιστον
[Vide 3]

10 εἰς Ἀρη

Cram. A.O. 3. 237. 1 ζητοῦμεν καὶ τὴν τοῦ Ἀρης, Ἀρεος
γενικήν, πῶς εὑρηται διὰ διφθόγγου λέγομεν Ἀρεος, Ἀρει· (24).
ἢ κλητική·

. . . . "Ἀρευ, δι' ὡ φόβος δαίκτηρ². . . .

11 [εἰς Ἀφροδίτην]

Ox. Pap. 1233. 12. 5-9

[. τέ]μενος λάχοισ[α]
[. κ]ορύφαν πόληος
[.]ν Ἀφρόδιτα
[.]

¹ Bek. (but λῦσαι ἄτερ): mss λυσεατερ γεθεν
mss διακ.

² Cram:

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71

Strabo *Geography* [on Onchestus]: And Alcaeus, who changed the name of the river Cuarius, has done ill in his misstatement concerning Onchestus in the passage where he places it at the foot of Helicon, whereas it really lies a considerable distance from that mountain.

8

Apollonius *Pronouns*: It is clear moreover that the Aeolic digamma [*w*] is prefixed to the pronouns of the third person, just as those that begin with a vowel are [ordinarily] aspirated. Compare Alcaeus:

. . . so that [he] could loose none of the Olympians without his aid.²

9 To HEPHAESTUS

[See 3]

10 To ARES

Cramer *Inedita (Oxford)*: We are enquiring also how Ἀρεος the genitive of Ἀρης 'War' is found with a diphthong, Ἀρευος, [and the dative] Ἀρευι; compare: (24); and for the corresponding vocative:

. . . O War, through whom murderous Fear . . .

11 [To APHRODITE]

From a Second-Century Papyrus:

. . . who possessest a precinct . . . summit of the city . . . Aphrodite . . .

¹ perh. from the same hymn
cf. *Od.* 8. 266 ff

² prob. Hephaestus' aid;

LYRA GRAECA

12

Apoll. Pron. 395 A ἡ τεός Δωρικὴ τῇ σός δμωνυμεῖ . . . καὶ παρ' Αἰολεῦσιν Ἀλκαῖος ἐν πρώτῳ·

τὸ δ' ἔργον ἀγήσαιτο τέα κόρα¹

13 [εἰς Ἔρωτα?]

Et. Gud. 278. 17 τὰ γὰρ ἄνθη λέγεται ἥμερα² ἐπειλέπει ἐν τῷ ἔαρι φύονται δὲ καὶ τὰ ἔρωτικὰ θερμότερά ἔστι. τούτου χάριν καὶ δὲ οὐδὲν τὸν Κύπρον καὶ Ἑρωτάδην φέρει.

Plut. Amator. 20 τὰ μὲν οὖν πολλὰ ποιηταὶ προσπαίζοντες ἑοίκασι τῷ θεῷ γράφειν περὶ αὐτοῦ καὶ φέρειν ἐπικωμάζοντες, ὅλίγα δὲ εἰρηται μετὰ σπουδῆς αὐτοῖς, εἴτε κατὰ νοῦν καὶ λογισμὸν εἴτε σὺν θεῷ τῆς ἀληθείας ἀψαμένοις· ὃν ἔντις καὶ περὶ τῆς γενέσεως·

. δεινότατον θεῶν
<τὸν> γέννατ' εὐπέδιλλος Ἡρις
χρυσοκόμα Ζεφύρω μίγεισα.³

εἰ μή τι καὶ ὑμᾶς ἀναπεπείκασιν οἱ γραμματικοὶ λέγοντες πρὸς τὸ ποικίλον τοῦ πάθους καὶ τὸ ἀνθηρὸν γεγονέναι τὴν εἰκασίαν.

14 εἰς Διοσκούρους

Ox. Pap. 1233. 4

[Δεῦτ' "Ολυμπον ἀστέρ]οπο[ν] λίποντε[ς]
[παῖδες ἵφθ]ιμοι Δίος ἡδὲ Λήδας⁴
[ὶλλάφ] θύμῳ προ[φά]νητε Κάστορ
καὶ Πολύδευκες,

5 οἱ κατ' εὔρηταν χθόνα καὶ θάλασσαν
παισαν ἔρχ[εσθ'] ὡ[κυπό]δων ἐπ' ἵππων,
ρῆτα δ' ἀνθρώ[ποις] θανάτω ρύεσθε
δακρυόεντος⁵

ALCAEUS

12

Apollonius Pronouns: The pronoun *τεσ* is Doric for *σές* 'thy' . . . and occurs in the Aeolic writers; compare Alcaeus Book I:

. . . and may thy daughter lead the enterprise¹

13² [To Love?]

Etymologicum Gudianum: For flowers are called gentle [that is, cultivated as opposed to wild,] because they grow in the Spring which is the particular season of love. And that is why Alcaeus calls Love the child of Zephyr or the West-Wind and Iris or the Rainbow.

Plutarch Amatorius: Although the poets generally seem to write and sing praise of Love in a jesting mood, sometimes, whether of their own choice and reflexion or by the grace of God, they get at the truth and treat of him seriously, as for instance in the matter of his birth:

. . . awfullest of Gods, whom sandalled Iris bore
to Zephyr of the golden hair

—unless indeed you follow the grammarians in holding that the description is aimed at the motley and various nature of the passion.

14 To THE DIOSCURI

From a Second-Century Papyrus:

Come ye hither from star-bright Olympus, ye stalwart children of Zeus and Leda, and shine forth in propitious wise, O Castor and Polydeuces, who go on swift-footed horses over broad earth and all the sea, and do so easily save men from lamentable death

¹ prob. Persuasion, cf. Sa. 33 ² cf. E.M. 470. 28,
Theocr. 13 *Arg.* ("Ἐριδος for Ἰριδος"), Eust. *Il.* 391. 24, 555. 30

¹ ἀγήσαιτο Bast: mss -ατο ² mss ἴμερα ³ γέννατ' B:
mss γέννατ': μίγεισα Pors: mss μιχθεῖσα ⁴ ll. 1-3 Hunt-Wil.
⁵ P ζακρ. hyperaeol. ? Wil. keeps as compd. of κρυθεῖς

LYRA GRAECA

εὺσδύ[γ]ων¹ θρώσκοντ[εις δν] ἄκρα νάων
 10 [π]ήλοθεν λάμπροι προτό[νοισ' ἵσο]υτες²
 ἀργαλέα δ' ἐν νύκτι φ[άος φέ]ρουτες
 νᾶι μελαινὰ. . . .

15 εἰς Ἀχιλλέα

Eust. ad Dion. Perieg. 306 ἄλλοι δέ φασιν ἔτερον εἶναι τοῦτον Ἀχιλλέα παρὰ Σκύθαις βασιλέα τῶν τόπων, οὐ δὲ ἡράσθη τε τῆς Ἰφιγενείας καὶ πεμφθείσαν ἐκεῖσε ἔμεινεν ἐπιδιώξας,³ ἐξ οὗ δὲ τόπος Ἀχιλλείου, οἱ δὲ τοῦτο λέγοντες παραφέρουσι μάρτυρα τὸν Ἀλκαίον λέγοντα.

*Ω ναξ Ἀχίλλευ ὁς γᾶς Σκυθίκας μέδεις . . .⁴

16 εἰς τὰς Νύμφας

Heph. 66 [π. ἀντισπαστικοῦ]: τὸ δὲ ἀκατάληκτον (τετράμετρον) καλεῖται Σαπφικὸν ἐκκαιδεκαπύλλαβον, φ τὸ τρίτον δλον Σαπφοῦς γέγραπται, πολλὰ δὲ καὶ Ἀλκαίου φύματα.

Νύμφαι,⁵ ταὶς Δίος ἐξ αἰγιόχω φαῖσι τετυγ-
 μέναις . . .

17 [εἰς Ἡλιον ?]

Ox. Pap. 1233. 3. 8-11⁶

[Πάντροφ'] "Αλι', ὁς ποτάμων παρ' ἄ[κταις]
 [ἡλθεις ἡ πὰρ] πορφυρίαν θύλασσαν
 [ἄ κλύδων ἐρ]ευγόμενος ζαλαίαν
 [ἄονα τ]ύ[πτε]ι.

¹ cf. C.R. 1916, 103 ² Hunt -E (l.c.) ³ E: mss. Ἰφ.
 πεμφθείσης ἐκεὶ καὶ ἐμ. ἐπιδιώκων. ⁴ ὁ ναξ E: mss. om.
 (intermediate stage δν ἄχ.): γᾶς B: mss. τὰς ⁵ E (like
 all H.'s citations where possible, the line is the first of a
 poem): mss. -αις ⁶ Hunt -E (C.R. 1916, 103)

ALCAEUS

by leaping to the high-top of benched barks, there
to sit far-seen upon the forestays, and so lighting
the midnight path of the black ship¹ . . .

15 To ACHILLES

Eustathius on Dionysius the Geographer : Others say that this is another Achilles, king of the district among the Scythians, who had fallen in love with Iphigeneia and remained there after following her when she was sent thither. The commentators who hold this view call Alcaeus to witness where he says :

O King Achilles, who rulest the land of Scythia . . .

16 To THE NYMPHS

Hephaestion *Handbook of Metre* [on the antispastic] : The a catalectic tetrameter is called the Sapphic sixteen-syllable, and the whole of Sappho's third Book is written in it, as well as many poems of Alcaeus, such as :

O Nymphs, who they say are sprung from the Aegis-Bearer . . .

17 [To THE SUN?] ²

From a Second-Century Papyrus :

All-nurturing Sun, who hast come by river-banks
or by the purple sea where the gushing wave beats
on the surfy shore, while many maids stand in a

¹ i.e. St. Elmo's fire ² If l. 1 is rightly restored this poem may be connected with the eclipse of May 28, 585 B.C., but one would perh. expect a ref. to it earlier than the 3rd stanza

LYRA GRAECA

δ [κάνθα] πόλλαι παρθένικαι πέρ[εσταν]
[καὶ κά]λων μήρων ἀπάλαισι χέρ[σι]
[δέρμ]α θέλγονται τόθεν ὡς ἄλει[φαρ]
[ῆπιο]ν ὅδωρ
[κακχέοισαι]

18 εἰς Πενίαν

Stob. Fl. 96. 17 [πενίας ψόγος]. Ἀλκαίου ποιητοῦ.

Ἄργάλεον Πενία κάκον ἀσχετον, ἢ μέγαν
δάμναις λᾶον Ἄμαχανίᾳ σὺν ἀδελφίᾳ¹ . . .

B'

ΠΟΛΕΜΙΚΩΝ

19

Ath. 14. 627 a [π. μουσικῆς]. τὸ δ' ἀρχαῖον ἡ μουσικὴ ἐπ'
ἀνδρείαν προτροπὴ ἦν. Ἀλκαῖος γοῦν δὲ ποιητής, εἰ τις καὶ ἄλλος
μουσικώτατος γενόμενος, πρότερα τῶν κατὰ ποιητικὴν τὰ κατὰ τὴν
ἀνδρείαν τίθεται, μᾶλλον τοῦ δέοντος πολεμικὸς γενόμενος. διδ
καὶ ἐπὶ τοῖς τοιούτοις σεμνυνόμενός φησιν.

μαρμαίρει δὲ μέγας δόμος χάλκῳ παῖσα δ'
Ἄρη κεκόσμηται στέγα
λάμπραισιν² κυνίαισι, κατὰ τὰν λεῦκοι κατύ-
περθεν ἵππιοι λόφοι
νεύοισιν κεφάλαισιν ἄνδρων ἀγάλματα· χάλκιαι
δὲ πασσάλοις

¹ ἄργάλεον Blass: μέγαν: mss also μέγα: δάμναις B: mss -νησι

² mss λάμπραισι(ν)

ALCAEUS

ring and rub with dainty hands the flesh of their fair thighs, taking and pouring the gentle water over themselves even as an unguent . . .¹

18 TO POVERTY

Stobaeus *Anthology*: From the poet Alcaeus :

O Poverty, thou grievous and resistless ill, who with thy sister Helplessness overwhelmest a great people . . .

BOOK II

WAR-SONGS

19²

Athenaeus *Doctors at Dinner* [on music]: In ancient times music was used as an incitement to courage. For instance, the poet Alcaeus, who was a very great musician, became over-warlike and puts the claims of courage before those of poetry, and therefore prides himself on things of war in the following words:

The great house is all agleam with bronze. War has bedecked the whole roof with bright helmets, from which hang waving horse-hair plumes to make adornment for the heads of men; the pegs are

¹ for bathing as a sign of warmer weather, cf. Long. *Past.* 3. 24 ² cf. Eust. *Il.* 1319. 67

LYRA GRAECA

κρύπτοισιν περικείμεναι λάμπραι κνάμιδες,
 ἄρκος ἵσχυρω βέλεος,¹
 5 θόρρακές τε νέω λίνω κούιλαι² τε κατ' ἄσπιδες
 βεβλήμεναι,
 πάρ δὲ Χαλκίδικαι σπάθαι, πάρ δὲ ζώμματα³
 πόλλα καὶ κυπάσσιδες·
 τῶν οὐκ ἔστι λάθεσθ', ἐπειδὴ πρώτιστ' ὑπὰ⁴
 Φέργουν ἔσταμεν⁴ τόδε.

καίτοι μᾶλλον ίσως ἡμοττε τὴν οἰκίαν πλήρη εἶναι μουσικῶν
 ὀργάνων. ἀλλ' οἱ παλαιοὶ τὴν ἀνδρείαν ὑπελάμβανον εἶναι
 μεγίστην τῶν πολιτικῶν ἀρετῶν κ.τ.λ.

20

Strab. 14. 661 [π. Καρῶν]: τοῦ δὲ περὶ τὰ στρατιωτικὰ ἔχον
 τά τε ὅχανα ποιοῦνται τεκμήρια καὶ τὰ ἐπίσημα καὶ τοὺς λόφους·
 ἀπαντα γὰρ λέγεται Καρικά· . . . δὲ Ἀλκαῖος·

λόφον τε σείων Κάρικον

21

Hdn. π.μ.λ. 2. 929. 15 Lentz παρητησάμεθα δὲ Αἰολίδα
 διάλεκτον διὰ τὸ πτάξω.

ἐπταζον ὥστ' ὅρνιθες ὠκυν
 αἴετον ἔξαπίνας φάνεντα.⁵

22, 23, 24

Choer. Gram. Gr. 4. 214. 20 ἀλλ' ἐπειδὴ τὰ εἰς ευς ἀπο-
 βάλλουσι τὸν κατὰ τὴν γενικήν . . . χωρὶς τοῦ Ἀρευς Ἀρευος·
 τοῦτο γὰρ ἐφύλαξε τὸν παρὰ τοῖς Αἰολεῦσιν, οἷον·

. Ἀρευος στροτιωτέροις⁶

¹ mss i. βέλευς, ἵσχυροβελὲς : ἄρκος : mss also ἔρκος ² mss
 κοιλαι ³ mss ζώμματα ⁴ subjunct. = ἔσταμεν ⁵ B:
 mss ἐπταζον· ὡς τό· and ἔξαπτήνας ⁶ mss στρατ.

ALCAEUS

hidden with bright brazen greaves to ward off the strong arrow, corslets of new linen cloth and hollow shields are piled upon the floor, and beside them stand swords of Chalcidian steel, and many a doublet, many a kilt. These we cannot forget, so soon as ever we undertake this task.

Whereas the house should rather, perhaps, have been full of instruments of music. But the ancients considered courage to be the greatest of the political virtues, etc.

20¹

Strabo *Geography* [the Carians]: Their warlike proclivities are indicated by the shield-thong, shield-device, and helmet-plume, all of which are called Carian; compare . . . and Alcaeus

and tossing a Carian plume . . .

21

Herodian *Words without Parallel*: I excepted the Aeolic dialect because of *πρέσσω* 'to cower'; compare

They cowered like birds at the sudden sight of a swift eagle.

22, 23, 24

Choeroboscus *On the Canons of Theodosius*: But since nouns in *-eus* lose the *u* in the genitive . . . except *'Αρεψ* *'Αρεψος* 'War,' for this has kept the *u* in Aeolic, as:

greater warriors than the War-God

¹ cf. Eust. *Il.* 367. 25.

LYRA GRAECA

καὶ πάλιν.

τὸ γὰρ
 Ἀρενὶ κατθάνην κάλον
καὶ πάλιν.
 μεῖξαν τ' ἐς ἀλλάλοις Ἀρενα.¹

25²

Hesych. ἐπιπνεύων³. . . 'Αλκαῖος·

ἢ ποι σὺν ἄνδρων ἀγε <δε> δάσμενον
 στρότον, νόμισμ' ἐπ' οἱ πνέοισα.⁴

26⁵

Ox. Pap. 1233. 8. 3-5

[. . . .] εὐτέ με γῆρας τε[τόρη ἀλγάρεον, ἐνθ'
 ἔμοι]
 [μὴ γένοι]το λάθε[σθ]αι χ[ά]ρ[ι]τος τῶν προτέρον
 φίλων.]

27⁶ [εἰς Μυτιλήνην]

Ibid. 5-12

[Νῦν παί]δων ἀπάλων σ' ὑμν[έομεν γâ τρόφ',
 ὅσοι στίχι]
 [τὰ πρώ]τᾳ πολιάταν, ὅλιγον σφ[ῶν πεποήμ-
 μενοι]
 [ἔξισαν·] τὸ γὰρ ἐμμόρμενον ὅρ[γον θέσαν
 ἄνδρεσι]

¹ mss also μίξαντες ἀλλήλοισιν Ἀρενὶ ('Ἀρενα) ² cf.
 Camb. Philol. Soc. Proc. 1916 ³ ms ὀπιπνεύων, see Schmidt

ALCAEUS

and again :

for 'tis noble to die in war ;

and again :

They mingled war one against another.¹

25

Hesychius ἐπιπνεῖν 'breathing upon, inspiring': . . .
Alcaeus :

Verily she did join together a divided host of men
by inspiring it with law and order.

26

From a Second-Century Papyrus :

. . . As for me, when grievous age wears me out,
then be it not mine to forget the kindness of such
as were my friends of old.

27 [To MYTILENE]

From the Same :

Now is our song of thee, thou great Nurse of all
those tender youths who recking so little of them-
selves took the field in the first rank of our people ;
for they have done the allotted task of men with the

¹ cf. Cram. *A.O.* 3. 237. 3

⁴ E l.c. : ms. ήπουσυγανδρωνδσμενον στρατὸν νομισμένοι
πνέοισα ⁵ E, *C.R.* 1916. 103 ⁶ so E, l.c.

LYRA GRAECA

[μὴ ἄλλοις] αἰσ' ἄνδρεσι τοῖς γεινομένοις διανοιᾶται.]
 5 [αἱ πάντα] ἀσόφοις η καὶ φρέσι πύκνα[ις ἵκελος θέω,]
 [οὐδὲ κ' ὡ]ς παρὰ μοῖραν Δίος οὐδὲ τρίχ'
 [ἔτι λλόμαν,]
 [ἄνδρες τ'] ὄντες ἀσαις μειχνύμεθ' ἄνδρο-
 πρέπεσιν βίου·]
 [νέοισιν δ]ὲ φέρεσθαι βάθυ[ν ἐς πῶρον
 Ἀρηῶ]
 e. g. [οὐκ ἔοικε κλόνω· οὐτοι δ', ὅτ' ἔπηλθεν
 δυσεπήβολος]
 | [στρότος τὰν πόλιν, οὐκ ἔξεφόβεντ', ἀλλὰ σὺν
 ἔντεσι]. . .

28¹

Aristid. 1. 821 δι' ἂ πάντα χρή καὶ τὸ σιμβεβηκὸς ἐνεγκεῖν
 ὡς πράττατα, καὶ τῶν δευτέρων ἐρρωμένως ἀντέχεσθαι, καὶ τὸν
 λόγον βεβαιῶσαι, δτι·

Οὐκ οἴκιαι κάλως τετεγάσμεναι
 λίθοι τε τειχέων εὖ δεδομήμενοι²
 οὐδὲ στένωποι καὶ νεώρι'
 ἀ πόλις, ἀλλ' ἄνερες χράεσθαι
 5 τοῖς αἱ πάρεισι δυννάμενοι . . .

29¹

Nicol. *Progymn.* 1. 277 Walz πρὸς & δὴ βλέπων Ἀλκαῖος δ
 ποιητῆς οὐ ξύλα καὶ λίθους ἀλλ' ἄνδρας ἐφιλοσόφησε πόλεως
 σύστασιν.

¹ E, Camb. Philol. Soc. Proc. 1916: mss . . . ἐστεγασμέναι
 . . . οὐδὲ λίθοι . . . στένωποι τε καὶ . . . ἄνδρες χρῆσθαι . . .
 ἀεὶ παρυῦσι δυνάμ. ² or ην δεδμήμενοι?

ALCAEUS

same will as those who have grown to be men. Were I all-wise, were I like to a God in shrewdness of wit, even so I would not so much as pluck out a hair contrary to the decree of Zeus,¹ and being grown men our lives are mingled with troubles befitting our estate; but for youths to rush into the deep tumult of the battle mellay—that is not for them. [Yet these, when a host ill-conquerable came up against our city, laid fear aside and took arms and. . . .]

28²

Aristides *Rhodian Oration*: For all these reasons we must bear our misfortune as gently as we can and stoutly reject the second place, and confirm the saying that

Not houses finely roofed or the stones of walls well-builded, nay nor canals and dockyards, make the city, but men able to use their opportunity.

29²

Nicolaus *First Exercises in Oratory*: It was in reference to this that the poet Alcaeus made the profound statement that a city was composed not of timber and stones but of men.

¹ i. e. I am content to be a grown man as my beard shows me to be ² cf. Aristid. I. 791

LYRA GRAECA

Aristid. 2. 273 π. τῶν Τεττάρων . . . τὸν λόγον δν πάλαι μὲν Ἀλκαῖος δ ποιητὴς εἶπεν, ὑστερον δὲ οἱ πολλοὶ παραλαβόντες ἔχρησαντο ἡς ἄρα.

οὐ λίθοι ξύλα τ', οὐ τέχνα
τεκτόνων πόλις, ἀλλ' ὅπα
ποττά κ' ἔωσιν ἄνδρες
αὗτοις σφόζην εἰδοτες, ἐν-
5 ταῦθα τείχεα καὶ πόλις.¹

30²

Sch. Aesch. *Sept.* 398 [οὐδὲ ἐλκοποιὰ γίγνεται τὰ σῆματα].
ταῦτα παρ' Ἀλκαῖον·

οὐ <γάρ> τιτρώσκει τάπισαμ' οὐδ'
αὐτα κατ' αὐτ' ἐδύναν ἔχοισιν
αὶ μὴ αὐτος ὥχων αἴ κε γέναιος η.³

31

Cram. *A.P.* 4. 61. 13 ἄρκος· οὐδέτερον, οὐδὲ μέμνηται Ἀλκαῖος.

. τῷ ἀχάλινον⁴
ἄρκος ἔσῃ

32

Apoll. *Pron.* 101. 3 ἄσφε Αἰολεῖς.

. . . . ὅτ' ἄσφ' ἀπολλυμένοις σάως.⁵
Ἀλκαῖος δευτέρφ.

¹ mss οὐδὲ ξύλα οὐδὲ τέχνη αἱ πόλεις εἰεν ἀλλ' διου ποτ' ἀν-
δσιν . . . ἐντ. καὶ τείχη καὶ πόλεις ² E, *Cambr. Philol. Soc. Proc.* 1916 ³ mss . . . τὰ ἐπίσημα δτλα οὐδὲ αὐτὰ καθ'
ἐαντὰ δύναμιν ἔχει εἰ μὴ ἄρα δ φέρων αὐτὰ ἐὰν γενναῖος η:
ἐδύναν = δδύνην ⁴ E, i. e. ἀχάλινον (the quotation must

ALCAEUS

Aristides *The Four Great Athenians*: . . . the saying which the poet Alcaeus said long ago, but which has since been used by all and sundry, that

Not stone and timber, nor the craft of the joiner,
make the city; but wheresoever are men who know
how to keep themselves safe, there are walls and
there a city.

30

Scholiast on Aeschylus [Blazons make no wounds]: This comes from Alcaeus:

For blazons wound not nor of themselves carry pain, except he that wields them, if *he* be a noble man.

31

Cramer *Inedita (Paris)* ἄρκος ‘defence’: neuter; used by Alcaeus:

. . . to whom you shall be an unbridleable defence.¹

32

Apollonius *Pronouns*: ἄσφε ‘them’ is Aeolic; compare Alcaeus, Book II:

. . . when thou savest them from destruction.

¹ i. e. irresistible

have proved à. neuter): cf. χαλίννος *E.G.* 561. 4: mss τὸν χάλινον: metre ‘Alcaic’,² 2nd. pers. sing. of σάωμι (or σάψ, of σάψω?) *E*

LYRA GRAECA

33

Cram. A.O. 1. 298. 17 Αἰολεῖς νάεσσι: ¹
κάπιπλεύFην νάεσσιν

Αλκαῖος.

34

Ibid. 4. 336. 6

Αρέως

ἀπὸ Ἀρευς. εὑρέθη δὲ παρὰ Αλκαίῳ.

35

Poll. 4. 169

κύπρου

δὲ τὸ οῦτω καλούμενον μέτρον εὗροις ἀν καὶ παρὰ Αλκαίῳ ἐν
δευτέρῳ Μελῶν.

I' καὶ Δ'

ΣΤΑΣΙΩΤΙΚΩΝ

36

Apoll. Adv. 197. 12 τῆδε γὰρ ἔχει καὶ τὸ ἐπίργημα παρ-
Αἰολεῦσι τὸ μέσοι:

. . . γαίας καὶ νιφόεντος ὄρρανω μέσοι.
τῆδε ἔχει καὶ ἀπὸ τοῦ τήλοθι τὸ πήλοι:²

¹ νάεσσιν El: mss A.O. νέασσι: -πλεύFην E, cf. on 2. 2:
mss -πλεύσειν: B -πλεύσῃ ² cf. Ibid. 177. 5 τὸ γὰρ παρὰ
τοῖς περὶ τὸν Αλκαῖον μέσοι . . . ὃν τρόπον παρὰ τὸ οἴκος τὸ
οἴκοι ἐγένετο σημαῖνον τὸ ἐν οἴκῳ

ALCAEUS

33¹

Cramer *Inedita (Oxford)*: The Aeolic form is *νάεσσι* ('in ships'); compare Alcaeus:

. . . and to sail thither in ships

34²

Ibid. *'Αρεως*

of Ares

from *'Αρεως*, which is found in Alcaeus.

35³

Pollux *Vocabulary*:

cyprus,

the measure so-named, you may find also in the second book of Alcaeus' *Lyric Poems*.

BOOKS III AND IV

POLITICAL POEMS

36

Apollonius *Adverbs*: For it is thus also in Aeolic with the adverb *μέσσοι* 'amid' or 'between':

. . . between earth and snowy sky;
and it is the same with *πήλωσι* from *πήλωθι* 'afar.'⁴

¹ cf. *E.M.* 605. 27 ² cf. Eust. *Il.* 118. 35 ³ cf. Poll. 10. 113 ⁴ cf. the Same: For the word *μέσσοι*, used by Alcaeus . . . in the same way as *οἴκοι* 'at home,' comes from *οἶκος* and means 'in the house': perh. from the same poem as 37

LYRA GRAECA

37, 38, 39

Heracl. *Alleg. Hom.* 5 ἐν ἵκανοῖς δὲ καὶ τὸν Μυτιληναῖον μελοποιὸν εὑρήσομεν ἀλληγοροῦντα. τὰς γὰρ τυραννικὰς ταραχὰς ἐξ Ἰου χειμερίφ προσεικάζει καταστήματι θαλάσσης·

'Ασυννέτημι τῶν ἀνέμων στάσιν.¹
τὸ μὲν γὰρ ἔνθεν κῦμα κυλίνδεται,
τὸ δ' ἔνθεν ἄμμες δ' ὃν τὸ μέσσον
νᾶι φορήμεθα σὺν μελαίνᾳ

5 χείμωνι μόχθεντες μεγάλῳ μάλᾳ·
πέρ μὲν γὰρ ἄντλος ἴστοπέδαν ἔχει,
λαΐφος δὲ πὰν ζάδηλον ἥδη
καὶ λάκιδες μέγαλαι κατ' αὐτο,
χόλαισι δ' ἄγκονναι²

τίς οὐκ ἀν εὐθὺς ἐκ τῆς προτρεχούσης περὶ τὸν πόντον εἰκασίας ἀνδρῶν πλωτούμενων θαλάττιον εἶναι νομίσειε φόβον; ἀλλ' οὐχ οὕτως ἔχει. Μυρσίλος γὰρ δηλούμενός ἐστι καὶ τυραννικὴ κατὰ Μυτιληναίων ἐγειρομένη σύστασις. δμοίως δὲ τὰ ὑπὸ τούτου <πραττόμενα>³ αἰνιττόμενος ἐτέρωθί που λέγει·

τὸ δηῦτε κῦμα τὸ προτιάνεμον⁴
στείχει, παρέξει δ' ἄμμι πόνου πόλυν
ἄντλην, ἐπεί κε νᾶος ἔββᾳ⁵

κατακόρως ἐν ταῖς ἀλληγορίαις δὲ νησιώτης θαλασσεύει καὶ τὰ πλεῖστα τῶν διὰ τοὺς τυράννους ἐπεχόντων κακῶν πελαγίοις χειμῶνιν εἰκάζει.

Hesych.

. . . . τετραέλικτον ἄλμαν⁶

Ἄγουν τρικυμίαν.

¹ mss ἀσυνέτην νῇ (καὶ) κ. τ. λ. ² ἄγκονναι *B-E* i. e. ἄγκονναι cf. Hesych.: mss ἄγκυραι ³ *E* ⁴ i. e. προσήνεμον *E*, *Camb. Philol. Soc. Proc.* 1916: mss τῷ προτέρῳ νέμω correction of τῷ πρώτῳ ἀνέμῳ ⁵ ἔββᾳ *E* l.c. : Seid. ἔμβῃ: mss ἔμβαίνει

ALCAEUS

37, 38, 39

Heracleitus *Homeric Allegories*: We shall find the lyric poet of Mytilene using allegory in a considerable number of passages. He likens the disturbances caused by the tyrants very literally to stormy weather at sea:

I cannot tell the lie of the wind;¹ one wave rolls from this quarter, another from that, and we are carried in the midst with the black ship, labouring in an exceeding great storm. The water is up to the mast-hole, the sail lets daylight through with the great rents that are in it, and the halyards² are working loose.³

Who hearing this would not conclude immediately from the moving sea-imagery that the fear conveyed by the words is fear of the sea on the part of men aboard ship? Yet it is not so, for the poet means Myrsilus and a monarchical conspiracy hatching against the Mytileneans. And he similarly hints at Myrsilus' intrigues in another place:

Lo now! the wave that is to windward of us comes this way, and will give us sore labour to bale it out when it breaks over us.

In fact the islander almost overdoes the sea-going in his allegories, likening most of the prevailing tyrant-troubles to storms on the ocean.

Hesychius *Glossary*:

a four-times coiled surge of brine

that is, the third or greatest wave.⁴

¹ or 'factious strife of the winds'; prob. the words have a double intention ² the ropes that keep the yard in position ³ cf. Boiss. *A.G.* 3. 295, Hor. *Od. 1. 14*: prob. not from the same poem as 37 ⁴ as it was usually called

⁶ doubtfully ascribed to A. by B on 152 (154 Bgk.): mss *ἀλμαν*: cf. Sch. Pind. *I. 1. 52*.

LYRA GRAECA

49

Hdn. π.μ.λ. (2. 916. 12 Lentz) εἴρηται δὲ ὁ δαίμων παρ' Ἀλκαῖον διὰ τοῦ αἱ μένοντος τοῦ σ Ποσείδαν.

. οὐδέ πω Ποσείδαν
ἄλμυρὸν ἐστυφέλιξε πόντον.

41¹ [εἰς τὴν Πατρίδα]

Berl. Klassikertexte 5. 2. 12 (a) and Aberdeen Papyri¹ (b)

- (a) [Τίς γνώμα σ' ἔσε]δυν καὶ διανοιΐα
 [ἀ τόσσον τετάρα]ξαι χρόνον, ὡ πά[τρι ;]
 [θάρση̄ οὐ φᾶσε γ]ὰρ αὐτος Κρονίδα[ς χρέων]
 [ἔμμεναι σ' Ἀρε' ὅπ]πα κέ σ' ἔλη τρέ[μην,]
 5 [οὐδ' ἀμφικτίον'] οὐδὲ² οὐν ἄλα πήλ[ορον]
 [ζαπλεύσαντ' ἐρ]έταν δῆ[θ'] ἐκατη[βόλω]
 [τενέην δόρρος ἄε]θλον πολυπή[μονα,]
 [αὶ μὴ πάντας ἀρ]ίστηας ἀπυκρ[ιν]έη[ς]
 [αὕτα τῶν σέθεν ε]ἰς μάκρον ἀπει[μένα.]
 10 ἀνδρες γὰρ πόλιος πύργος Ἀρεύιος.³
 [νῦν δέ σ' οὐδεν ἔ]τ' ὡς κῆνος ἐβόλλετο
 [δρᾶσαν ὥκεα δὴ] μοῖρα κατέσχ[εθε,]
 [καὶ βρύτηρες ἔ]πει σοι ἡμεν ἐπει[μενοι]
 [ἀπ σέθεν παράγ]ων Ζεῦς ὑπελ[ει πάλι]ν.
 15 [βεβόλλευτο γὰρ] αὔτῳ τά τ' ἔχεις [κάκ]ων
 [νῦν ὅτις κε θέλη]σ' ἐβφερέτω λ[ύσιν.]
 [τὸν ἐψησάμενον τοὶς] πυάν[οις δέει]
 (b) [καὶ φάγην· τάδε δ' ἄμμ' ο]ὐ[κὶ] μ[έμηλ' ἔτι.]

¹ E, cf. C.R. 1917 33; (a) from phot. only ² Ρ οὐτ'
³ cf. Sch. Aesch. Pers. 347, Sch. Soph. O.T. 56 ('Αλκαῖος)

ALCAEUS

40

Herodian *Words without Parallel*: The God Poseidon has the *a* and the *s* in Alcaeus :

. . . nor had Poseidan yet roughened the salt sea.

41 [TO HIS COUNTRY]

From a First-Century Papyrus :

What purpose or intent is in thee, my Country, that thou hast been so long time distraught? Be of good cheer; for the son of Cronus himself¹ did tell thee that thou hadst no need to fear warfare howsoever it should seize thee, nor should neighbour foeman, nay nor oarsman from over the far-bounded sea, maintain for long the woeful conflict of the far-hung spear, unless thou shouldst of thyself send afar all the best of thy people, to sunder them from thee.² For 'tis men that are a city's tower in war. But alas! thou no longer doest the Father's will, and so a swift fate hath overtaken thee, and us that had been sent to help thee, Zeus—for so he had willed it—hath made to miscarry³ and taken away from thee again. And let whoso will, bring thee assuagement of thy woes. He that hath made him pottage, he also must eat it;⁴ these things are no longer a concern of ours. And whatsoever Fate it

¹ an oracle? ² scholia ref. to the 'first banishment,' of Alcaeus, Sappho, Phanias, Antimenidas, and others, to Pyrrha in Lesbos for plotting against Myrsilus ³ ref. either to an attempt of the exiles to return by force of arms or rejection by M. of an offer of the exiles to return and combine with him against an external foe ⁴ i. e. you have made your bed and you must lie on it

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- [οὐδ' ἄεικες ἄρ' ἄτι]ς τόδ' ἔησι [κάρ]
 20 [ἴησιν· Τευάγη]ς γὰρ τάδε σοι ἄρχετ]ο
 ['Αολίων, ὃν ἄδε]λφος Μάκαρ ἔγχε[ι]
 [κατέκτενε π]άροιθεν βαρυλ[ει]ψάνω.
 [τᾶς ἔγω πέρι το]σούτον ἐπεύχ]ομαι,
 οὔτω μήκετ' ἵδ]εσθαι ἀελίω φάος¹
- 25 [όλεσθαι δὲ τάχ', α]ϊ γε Κλεανακτίδαν
 [ἢ τὸν χιρραπόδαν] ἢ 'ρχεανακτίδαν
 [ζῶν ἔγω περίδω], τὸν μελιάδεα
 [πόλις καὶ στάσις ὑμ]μάλικος ὠλεσαν.²

42

Ath. 10. 430a κατὰ γὰρ πᾶσαν ὥραν καὶ πᾶσαν περίστασιν πίνων δὲ ποιητὴς οὗτος ('Αλκαῖος) εὑρίσκεται· χειμῶνος μὲν ἐν τούτοις. (157) . . . ἐν δὲ τοῖς συμπτώμασιν. (158) . . . ἐν δὲ ταῖς εὐφροσύναις.³

Nῦν χρῆ μεθύσθην καί τινα πρὸς θίαν πόνην,⁴ ἐπειδὴ κάτθανε Μύρσιλος.

43, 44

Apoll. *Prōn.* 97. 20 [ἄμμιν κ.τ.λ.]: τὰ γὰρ παρ' Αἰολεῦσιν ἔνεκα τῆς συντάξεως πολλάκις ἀποβάλλει τὸ ν διὰ εὐφωνιαν. (Sa. 42).

αὶ δέ κ' ἄμμι Ζεῦς τελέση νόημα.

'Αλκαῖος. μένει τε ἐπὶ τοῦ·

· · · · . ἄμμιν ἀθάνατοι θέοι
 νίκαν <ἔδωκαν>.⁵

Αλκαῖος τρίτῳ, καὶ ἐπ' ἄλλων πλειόνων.

¹ P.]ησθ', i. e. ίδησθε due to misinterpretation of elided diphthong ² P. prob. ομη: P. μηκιλος: cf. Theocr. 29 ³ Mein: mss. εὐφρόναις ⁴ Ahr. πώνην 'drink,' but if τινα were subj. of the 2nd vb. it would be subj. of the 1st, and so could not follow καὶ: for this meaning cf.

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is that sendeth this trouble, 'tis sent with good reason.
These woes began for thee with Tenages, son of
Aeolus, that was slain of yore by the sword of his
brother Macar,¹ a sword that left sorrow behind it.
And now I make this prayer concerning thee : that
I may no longer see the daylight, if the son of
Cleanax² or yonder Splitfoot³ or the son of Archeanax
be suffered yet to live by one whom his dear sweet
native-land, and factious strife as old as itself,
together have done away.

42

Athenaeus *Doctors at Dinner*: For at every time and on
every occasion the poet Alcaeus is found drinking ; in the
winter, in these lines : (157) : . . . ; in his misfortune, in
these : (158) : . . . ; and in his rejoicing, in these :

'Tis time for wine and time for women, now that
Myrsilus is dead.

43, 44

Apollonius *Pronouns* (on *δημιν* 'to us,' etc.): For the
forms used by the Aeolic writers often discard the *n* for the
sake of euphony in sentence-construction, compare (Sa. 42),
and this :

and if Zeus will accomplish what is our intent ;

Alcaeus. And the *n* remains in :

. . . the immortal Gods have given us the
victory ;

from Alcaeus' third Book, and in many more places.

¹ cf. Sch. *Il.* 24. 544 : founder of the Greek colony of
Lesbos ² Myrsilus ³ Pittacus

Hesych. *πονεῖν* *ἐγεργεῖν* *E* : mss *πονεῖν*, a very old reading,
cf. Soph. *Fr.* 655 N ⁵ *E* (lost by haplogr.)

LYRA GRAECA

45

Ηαρροεγ. 1. 288 Dind. τετύφωμαι . . . ἀντὶ τοῦ ἐμβεβρόν-
τημαι, ἔξω τῶν φρενῶν γέγονα . . . καὶ γὰρ Ἀλκαῖδος φῆσι·

πάμπαν δ' ἐτύφωσ' ἐκ δ' ἔλετο φρένας.¹

46

Eust. II. 603. 39 λέγει δὲ αὐτὸς (*'Αριστοφάνης δὲ γραμματικός*)
καὶ ὅτι τὸ συνεστραμμένον πνεῦμα καὶ κατάφρασσον ἄνεμον

κατάρη

λέγουσιν δὲ Ἀλκαῖος καὶ ἡ Σαπφώ διὰ τὸ κατωφερῆ δρμὴν ἔχειν.

47

Heph. 84 ἐπιωνικὸν δὲ ἀπὸ μείζονος τρίμετρον καταληκτικόν
ἐστι, τὸ καλούμενον Ἀλκαῖδον ἐνδεκασύλλαβον, . . . οἶον (fr. 1).

*Μέλαγχρος, αἰδῶς ἄξιος εἰς πόλιν*²

48

Sch. Nic. Ther. 613 [καὶ μυρίκης λάζοιο νέον πανακαρπέα
θάμνον | μάντιν ἐν αἰχνοῖσι γεράσμιον] . . . καὶ ἐν Λέσβῳ δὲ δὲ
Ἀπόλλων μυρίκης κλάδους ἔχει· δθεν καὶ μυρικαῖος καλεῖται. καὶ
Ἀλκαῖδος φῆσιν ἐν τοῖς περὶ Ἀρχεανακτίδην³ καὶ τὸν πρὸς Ἐρυθ-
ραίους πόλεμον φανῆναι τὸν Ἀπόλλωνα καθ' ὑπονον ἔχοντα μυρικῆς
κλῶνα.

e. g. ἔμοι γὰρ πολέμευτι πρὸς Ἐρυθράοις
'| Ἀπόλλων κατ' ὑπονον κλῶνα μυρίκινον
| ήλθ' ἔχων

¹ Pors: mss π. δὲ τύφως ἐκ δὲ λέγετο φ. mss εἰς πόλιν

² E, εἰς = ὁν:

³ cf. 41. 26

ALCAEUS

45

Harpocration *Lexicon to the Attic Orators*: τετύφωμαι: . . . equivalent to ἐμβέθρόντημαι 'to be out of one's mind' . . . ; compare Alcaeus:

He struck him mad altogether and took his wits away.

46¹

Eustathius on the *Iliad*: Aristophanes the grammarian says that a whirlwind or downward-striking blast is called

a down-rushing wind

by Alcaeus and Sappho, because it has a downward motion.

47²

Hephaestion *On Poems*: The epionic trimeter *a majore catalectic*, the Alcaic eleven-syllable, as it is called, . . . for instance (*fr. 1*); and :

Melanchros, being worthy of his country's respect

48

Scholiast on Nicander *Venomous Bites* [And thou shouldest take a young branch of tamarisk ere it bear fruit, a magician honoured among men]: . . . and in Lesbos Apollo holds branches of tamarisk, and so is called 'God of the tamarisk.' And Alcaeus, in the poems on the son of Archeanax and the Erythraean War, tells us that Apollo appeared in a dream with a branch of tamarisk in his hand.

e.g. For when I was fighting the Erythraeans,
 | Apollo came unto me in my sleep with a
 | tamarisk branch in his hand.

¹ cf. Sa. 54 ² cf. Cram. *A.O.* 1. 208. 13 where read Μέλαγχος αἰδῶς ἄξιος ἀντὶ τοῦ αἰδοῦς

LYRA GRAECA

49

Apoll. *Pron.* 100. 12 ὅμμε Αἰολεῖς·

τὸ γὰρ θεῶν ἴότατ' ὅμμε λάχον τῶν ἀΓάτων γέρας
θήσει¹

50

Sch. Ar. *Vesp.* 1234 παρὰ τὰ Ἀλκαίου·

“Ουνηρ οὐτος ὁ μαιόμενος τὸ μέγα κρέτος²
ἀντρέψει τάχα τὰν πόλιν· ἀ δ’ ἔχεται ρόπας.³

ἀντὶ τοῦ ζητῶν μέγα κράτος· ἐκ τῶν Ἀλκαίου δὲ παρφδεῖ εἰς
Κλέωνα ὡς μαιόμενον.

51

Diog. Laert. 1. 81 τοῦτον (Πιττακόν) Ἀλκαῖος σαράκοδα μὲν
καὶ σάρακον ἀποκαλεῖ διὰ τὸ πλατύπουν εἶναι καὶ <σάρειν καὶ>⁴
ἐπισύρειν τὰ πόδε, χιρροπόδαν⁵ δὲ διὰ τὰς ἐν τοῖς ποσὶν ῥαγάδας,
ἢς χιράδας ἐκάλουν, γαύρακα⁶ δὲ ὡς εἰκῇ γαυρῶντα, φύσκωνα
δὲ καὶ γάστρωνα διτὶ παχὺς ἦν, ἀλλὰ μὲν καὶ ζοφοδορπίδαν⁷ ὡς
ἴλυχνον, ἀγάσυρτον δὲ ὡς ἐπισεσυρμένον καὶ βυταρόν.

e. g. . . . οἱ σάραπον καὶ χιρροπόδαν τινά,
γαύρακα, φύσκωνα, ζοφοδορπίδαν,
κάλον μάλ’ ἄνδρα κάγασυρτον,
θήκατ’ ἔμας πόλιος μόναρχον.

¹ E, cf. Il. 23. 79, Pind. P. 2. 50: mss λαχόντων αφυτον θ. γ.
² mss κράτος ³ mss ἀνατρέψει and ροπᾶς ⁴ E ⁵ mss
χειροπόδην, cf. E.M. 810. 27 χεῖραι (read χῆραι). αἱ ἐν τοῖς ποσὶν
ῥαγάδες· καὶ χειρόποδες οἱ οὖτα τοὺς πόδας κατερρωγότες, Eust.
Il. 194. 49 ⁶ Hfm. from Hesych. γαύρηξ· δὲ γαυριῶν: mss
γαύρικα ⁷ cf. Hesych. ζοφοδερκίας· <δὲ ἐν σκότῳ βλέπων |
ζοφοδορπίδας·> σκοτόδειπνος, λαθροφάγος (so read)

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49

Apollonius *Pronouns*: ὦμε ‘you,’ Aeolic; compare

For the prerogative which belongs to you by
grace of the Gods, he will make the prerogative
of insatiate men.

50

Scholiast on Aristophanes *Wasps* [where it is parodied]:
From Alcaeus:

This man with his longing for great power will
quickly overturn his country; she is tottering now¹;
κρέτος ‘power’ instead of *κράτος*; he is parodying Alcaeus in
reference to Cleon, as being a madman.²

51³

Diogenes Laertius *Life of Pittacus*: This is he whom Alcaeus
calls *Drag-foot* because he was flat-footed and dragged or
trailed his feet after him, *Splitfoot* because of the so-called
chaps or cracks in the skin between his toes, *Prancer* because
he bore himself proudly without reason, *Pudding-belly* or
great-paunch because he was fat, *Sup-i-the-dark* because he
did not use lamps,⁴ and *Swept-and-Garnished* because he was
slovenly and dirty.

¹ the Gk. is ‘near a swing-down’ (of the scales and the like) ² the scholiast implies that Ar. parodied *μαδμενός*
‘longing for’ with *μανόμενός* ‘mad on’ ³ cf. Suid. *σαρπωνός*,
Poll. 2. 1715, Plut. Qu. Conv. 8. 6.] ⁴ the true explanation
is more probably that he supped long and late; Hesych.
however explains it as ‘supping in the dark, eating in
secret’

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A A

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51 A

Eust. *Od.* 1687. 52 τὸν ἐφιάλτην

ἐπιάλταν

κατὰ παλαιὰ παρασημείωσιν δὲ Ἀλκαῖος λέγει.

52

Id. 314. 43 (*Il.* 2. 654) Ἀλκαῖος δέ, φασί, καὶ Ἀρχίλοχος

ἀγέρωχον

τὸν ἄκοσμον καὶ ἀλαζόνα οἶδε.

53 πρὸς Πιττακόν (?)

Heph. 68 [π. ιωνικοῦ τοῦ ἀπὸ μείζονος]: ἔνια δὲ (τῶν τριμέτρων
ἀκαταλήκτων) ἐκ μιᾶς ιωνικῆς καὶ δύο τροχαϊκῶν οἰον·

Τριβόλλετερ·¹ οὐ γάρ Ἀρκάδεσσι λώβα . . .

54

Artem. ὀνειρ. 2. 25 ταύτης γάρ (τῆς δρυός) τὸν καρπὸν ξσθιον
οἱ Ἀρκάδες· καὶ δὲ Ἀλκαῖος φησι·

. . . "Ἀρκαδεῖς ἔσσαν βαλανήφαγοι.

55

Apoll. *Pron.* 105. 31 ἡ τεός Δωρικὴ τῇ σός δμωνυμεῖ . . .
καὶ παρ' Αἰολεῦσιν Ἀλκαῖος ἐν πράτῳ (12). καὶ·

οἴκῳ τε πὲρ σῷ καὶ πὲρ ἀτιμίαις

δ αὐτὸς κοινῷ ζθει.

¹ mss Heph. τριβωλ., Choer. τριβολ. adding ξστι δὲ εἶδος
ἀκάνθης: if it were τρι. Heph. would have remarked it, cf.
Ibid. 70: did τριβη = thorn?

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51 A¹

Eustathius on the *Odyssey*: According to the ancient marginal note Alcaeus says ἐπιδλας
the nightmare
for ἐφιδλατης.

52

The Same on the *Iliad*: It is said that Alcaeus and Archilochus knew the unruly and insolent as ἀγέρωχοι or overweening

53 To PITTAGUS (?)

Hephaestion *Handbook of Metre* [on the *Ionicum a majore*]: Some of the acatalectic trimeters are composed of one ionic and two trochaics thus:

O thou destroyer of hips and haws²—for 'tis no shame to an Arcadian [to be called that] . . .

54

Artemidorus *On Dreams*: The fruit of the oak was eaten by the Arcadians; compare Alcaeus:

The Arcadians were eaters of acorns.

55

Apollonius *Pronouns*: The possessive τεσσαρες 'thy' is equivalent in Doric to σόσ . . . ; and also in Aeolic; compare Alcaeus Book i: (12); and:

Near to your house and near to your infamies . . . ; in the latter passage the same poet uses the common form σόσ.

¹ cf. E.M. 434. 12 ² i.e. eater of wild fruit, like a bird; Pittacus was of low birth, cf. 54: cf. Choer. Ep. 1. 272

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56

Eust. *Od.* 1. 107. (1397. 32) [πεσσοῖσι . . . θυμὸν ἔτερον].
 τοὺς δὲ πεσσοὺς λέγει (δ τὰ Περὶ Ἑλληνικῆς Παιδίᾶς γράφας)
 ψήφους εἶναι πέντε αἱς ἐπὶ πέντε γράμμῶν ἐπαιζον ἐκατέρωθεν, ἵνα
 ἔκαστος τῶν πεττευόντων ἔχῃ τὰς καθ' ἑαυτόν . . . παρετείνετο
 δὲ, φησί, δι' αὐτῶν καὶ μέση γράμμη, ήντις ἱερὰν ὄνθιμαζον . . .
 ἐπεὶ δικώμενος ἐπ' ἐσχάτην ἴσται· δύον καὶ παροιμία 'κινεῖν τὸν
 ἀφ' ἱερᾶς λίθον,' δηλαδὴ ἐπὶ τῶν ἀπεγνωσμένων καὶ ἐσχάτης
 βοηθείας δεομένων. Σάφρων . . . 'Αλκαῖος δέ φησιν ἐκ
 πλήρους.

. νῦν δ' οὗτος ἐπικρέτει¹
 κινήσαις τὸν ἀπ' ἵρας πύκινος λίθον.²

57

Sch. Pind. *O.* 1. 91 [ἴταν ὑπέροπλον ἄν οἱ πατήρ ὅπερ κρέμασε
 κάρτερον αὐτῷ λίθον]: περὶ μὲν τῆς τοῦ Ταντάλου κολάσεως ἔτερος
 ἐτέρως λέγουσιν . . . καὶ Ἐλκαῖος δὲ καὶ Ἀλκμάν λίθον φασὶν
 ἐπαιωρεῖσθαι τῷ Ταντάλῳ. <δ μὲν Ἐλκαῖος·

. Ταντάλῳ>
 κεῖτ' ὑπὲρ κεφάλας μέγας, ὡς Αἰσιμίδα, λίθος.³
 δ δὲ Ἀλκμάν. (Alem. 89).

58

Heph. 94 [π. ἀσυναρτήτων]: ἔνδοξὸν ἐστιν ἐπισύνθετον καὶ τὸ
 διπενθημιμερὲς τὸ ἐγκωμιολογικὸν καλούμενον, διπερ ἐστιν ἐκ
 δακτυλικοῦ πενθημιμεροῦς καὶ λαμβικοῦ τοῦ ἶσου, φέκχρηται μὲν
 καὶ Ἐλκαῖος ἐν ἄσματι οὐ διάρχη.

'Ηρ' ἔτι Διννομένη τῷ τ' Ἐρραδείῳ⁴
 τάρμενα λάμπρα κέαντ' ἐν μυρσινήῳ ;⁵

¹ *B*: mss -κρέκει ² ἀπ' ἵρας *B*: mss πήρας (*πείρας*) a corruption which Eust. (633. 61) wrongly supposes a playful substitution for ἱερᾶς: πύκινος *E*: mss -ον ³ κεῖτ' ὑπὲρ *E*: mss κεῖσθαι τάρ (περὶ, παρὰ) through κεῖθ' ὑπέρ: Ahr. κείσθα. περ (= ὑπέρ) but this equation rests on a misunderstanding

ALCAEUS

56

Eust. on the *Odyssey* [they were diverting themselves at draughts]: The author of the treatise *On Greek Games* declares that the draughts were five pebbles with which they played upon five lines drawn on either side, so that each of the players had his own . . . And there was a line drawn in the middle which they called sacred . . . because the loser comes to the furthest line. Hence the proverb ‘to move the piece on the sacred line,’ used, of course, of those whom desperation drives to their last resource; compare Sophron: . . . ; Alcaeus gives the phrase in full:

And now this fellow has prevailed, by moving the piece on the sacred line, the cunning man.

57

Scholiast on Pindar [‘the overwhelming bane which his father hung over him, to wit a mighty stone’]: The punishment of Tantalus is variously related . . . ; Alcaeus and Alcman say that a stone was hung over him; compare Alcaeus:

Over Tantalus’ head, O son of Aesimus, there hung a great stone;
and Alcman (Alcm. 89).

58

Hephaestion *Handbook of Metre* [on ‘unconnectable’ metres]: A well-known combination, too, is the double two-and-a-half-foot metre called the encomiologic, consisting of a two-and-a-half-foot dactylic and an iambic of equal length; it is used by Alcaeus in the poem which begins :

And are the weapons still lying bright and ready
in the myrtle-grove for Dinnomenes and the son of
Hyrrhas?¹

¹ Pittacus

⁴ Seid: cf. Cram. *A.O.* 4. 326. 30, Hfm. *Gr. Dial.* 2. 588: mss τῷ τυρρακήῳ ⁵ κέαντ' *B*: mss κέατ'

LYRA GRAECA

59 πρὸς Πιττακόν (?)

Ath. 11. 460d [π. ποτηρίων]· καὶ Ἀλκαῖος·

· · . . . ἐκ δὲ ποτήρια¹
πώνης Διινομένη παρίσδων.

60, 61

Sch. II. 22. 68 [φεθέων] . . . Αἰολεῖς δὲ τὸ πρόσωπον καὶ

ρέθομαλίδας

τοὺς εὐπροσώπους φασί.

Eust. Od. 1571. 43 τὸς δὲ τῶν μεθ' Ὁμηρον τὸ μὲν μῆλον
Δωρίσας εἰς μᾶλον, τὴν δὲ ὄψιν εἰς εἶδος μεταλαβὼν καὶ συνθεὶς²
τὰς λέξεις—Ἀλκαῖος δ' ἦν ἐκεῖνος δὲ λυρικός³—,

Γιδομαλίδαν⁴

ἔφη σκωπτικῶς τινα, διὰ τὸ καλλωπίζεσθαι τὰ μῆλα τῆς ὄψεως,
ἔρευθρον δηλαδὴ κορικώτερον.

62

Paroem. 2. 765

· · . . . πάλιν ταὶς⁵
ὑς παρορίννει·

ἐπὶ τῶν παρακινούντων τινὰ εἰπεῖν καὶ ἄκοντα δὲ οὐ βούλεται.
Ἀλκαίου δὲ παροιμία.

63

Apoll. Pron. 97. 11 καθάπερ γὰρ τῷ ταχεῖς παρακεῖται τὸ
ταχέσιν οὗτον καὶ τὸ ἡμεῖς τὸ ἡμέσιν· τό τε ἐν τετάρτῳ Ἀλκαίου

ἄμμεσιν πεδάορον

οὗτον φέρεσθαι ἀπὸ τοῦ ἡμέσιν.

¹ E: mss -ων ² συνθεὶς E: mss μεταθ. ³ mss κωμικός

⁴ mss εἰδομαλίδην: that this is not a corruption of ρέθομ. appears from Hesych. ἴδομαλίδας (sic)· οἱ τὰς ὄψεις κοσμούμενοι and ίδοι· ὀδφαλμοί (B) ⁵ ταὶς E: mss here δὲ (through ταὶς), elsewhere om.

ALCAEUS

59 To Pittacus (?)

Athenaeus *Doctors at Dinner* [on cups] : . . . and Alcaeus : . . . and you drain goblets sitting beside Dinnomenes.

60, 61¹

Scholiast on the *Iliad* [$\beta\epsilon\theta\acute{e}\omega\nu$ ‘limbs’] : . . . But the Aeolic writers use $\beta\epsilon\theta\acute{o}s$ for the face, and call pretty persons apple-faced

Eustathius on the *Odyssey* : One of the later poets Doricised the word $\mu\bar{n}\lambda\acute{o}v$ ‘apple,’ changed $\delta\psi\acute{s}$ ‘face’ into $\epsilon\bar{l}\delta\acute{o}s$, and putting the two together—the poet in question is the lyrist Alcaeus—called a person in jest

apple-cheeked,

because he prided himself on the apples of his cheeks, that is his rather maiden-like blushes.

62²

Greek Proverb-writers :

He's stirring up the pigs again;

used of those who urge an unwilling man to say what he would rather not. The proverb occurs in Alcaeus.

63

Apollonius *Pronouns* : For just as with $\tau\alpha\chi\acute{e}\iota\varsigma$ we have $\tau\alpha\chi\acute{e}\iota\varsigma\iota\nu$ so with $\eta\mu\acute{e}\iota\varsigma$ ‘we’ we have $\eta\mu\acute{e}\iota\varsigma\iota\nu$ ‘to us,’ and the form $\kappa\mu\acute{e}\iota\varsigma\iota\nu$ ‘to us,’ used in the fourth Book of Alcaeus,

high above us

comes from $\eta\mu\acute{e}\iota\varsigma\iota\nu$.

¹ cf. Eust. *Od.* 1412. 32, Suet. Miller *Mél.* 415 ² cf. Simp. ad Arist. *de Caelo* 35 b Ald., *Paroem.* 1. 318 ($\epsilon\pi\tau\hat{\omega}\nu$ $\beta\iota\alpha\lambda\omega\nu$ $\lambda\acute{e}\gamma\eta\tau\alpha\iota$ καὶ $\acute{e}\rho\iota\sigma\tau\iota\kappa\hat{\omega}\nu$), Arsen. 460 : metre ‘Sapphic’

LYRA GRAECA

64

Ath. 7. 311 a [π. λαβράκων]. Ἀλκαῖος δὲ δ μελσποιδς μετεωρόν φησιν αὐτὸν τῆχεσθαι.

65

Aristid. 2. 155 [π. βητερ:κῆς]. εὶ δέ τινες καὶ ἄλλοι περιβωῶντες βητορικὴν ψέγουσι, μᾶλλον δὲ τονθορύζοντες ἐκ τοῦ ψέφως¹ <τε> τοξεύοντες κατὰ Ἀλκαῖον . . . τοσοῦτόν μοι πρὸς τούτους ἀποκεκρίσθω, δτι βητερικῇ παρὰ πόδας διδόσαι τὴν δίκην.

e. g. . . . οἱ τονθόρυζον ἐκ ψέφαος τ' ἀτ
| τόξευον ἀμμέων

66

Plut. Def. Or. 2 νεωστὶ δὲ γεγονὼς παρ' Ἀμμωνα, τὰ μὲν ἄλλα τῶν ἐκεῖ δῆλος ἦν μὴ πάνυ τεθαυμακώς, περὶ δὲ τοῦ λύχνου τοῦ ἀσβέστου διηγεῖτο λόγον ἕξιον σπουδῆς λεγόμενον ὑπὸ τῶν ἱερέων· ἀεὶ γὰρ ἔλαττον ἀναλίσκειν ἔλαιον ἔτους ἐκάστου, καὶ τοῦτο ποιεῖσθαι τεκμήριον ἐκείνους τῆς τῶν ἐνιαύτων ἀνωμαλίας, τὸν ἔτερον τοῦ προσάγοντος ἀεὶ τῷ χρόνῳ βραχύτερον ποιούσης· εἰκὸς γὰρ ἐν ἔλαττον χρόνῳ τὸ δαπανώμενον ἔλαττον εἶναι. θαυμασάντων δὲ τῶν παρόντων, τοῦ δὲ Δημητρίου καὶ γέλοιον φήσαντος εἶναι ἀπὸ μικρῶν πραγμάτων οὕτω μεγάλα θηράν, οὐ κατ' Ἀλκαῖον ἐξ ὄνυχος τὸν λέοντα γράφοντες, ἀλλὰ θρυαλλίδι καὶ λύχνῳ τὸν οὐρανὸν δμοῦ τι σύμπαντα μεθίσταντας καὶ τὴν μαθηματικὴν ἄρδην ἀναιροῦντας . . .

e.g. ἐξ ὄνυχος δὲ λέοντα γράψαις

¹ ψέφως Lobeck -E cf. Gal. 8. 780, Hesych. ψεφαίας : mss ψόφου, σκότου

ALCAEUS

64

Athenaeus *Doctors at Dinner* [on the greedy fish called labrax or bass]: The lyric poet Alcaeus says that the bass swims near the surface.¹

65

Aristides [on rhetoric]: If any others go about declaiming against rhetoric, or rather muttering and shooting at it from the dark, as Alcaeus says . . . , let so much be my answer: —even as they do it, rhetoric is taking its revenge.

e.g. . . . who muttered and kept shooting at us from the dark.

66

Plutarch *On the Cessation of Oracles*: On a recent visit to Ammon it was clear he had been particularly struck with the ever-burning lamp, about which he told us an interesting circumstance related to him by the priests. It seems that they use less oil for it every year, and since it is only reasonable to suppose that the less the oil consumed the shorter the time of burning, they believe this to be an indication that the length of the year is not constant, but that each is shorter than its predecessor. At this there was general astonishment, and Demetrius exclaimed that it was really absurd to pursue so great a quest with such tiny equipment, not, in Alcaeus' phrase,

painting a lion from the claw,

but changing the position of the entire heavens and throwing mathematics out of the window by means of a lamp and a lamp-wick.²

¹ he prob. compared the tyrant Pittacus to this fish, perh. in the poem to which 162 belongs ² cf. *Paroem.* 2. 165

LYRA GRAECA

67

Sch. Soph. O.C. 954 [θυμοῦ γάρ οὐδὲν γῆράς ἔστιν ἄλλο πλὴν | θανεῖν]. οἷον οὐκ ἔστι θυμοῦ κρατῆσαι ἄνθρωπον ὄντα· οὐ καταγηράσκει τὸ ώμδν τοῦ θυμοῦ, εἰ μὴ ἐξέλθοι τοῦ βίου δὲ ἀνθρώπος· ἀδύνατον γάρ ἔστι ζῶντα ἄνθρωπον μὴ θυμῷ χρήσασθαι· τοῦτο δὲ παροιμιακῶς λέγεται, διτι δὲ θυμὸς ἔσχατον γηράσκει· λέγεται δὲ διὰ τοὺς πρεσβυτέρους, δισφ γάρ γηράσκουσι, τὸν θυμὸν ἔρρωμενέστερον ἔχουσιν· καὶ Ἀλκαῖος, ὡς λέγομεν, οὗτοι κατὰ κοινὸν¹ αὐτοῦ μιμνήσκεται.

e.g. θῦμον ἔσχατον λόγος ἔστι γήραν

68² [εἰς Δία]

Ox. Pap. 1234. 1 a

. . . οὐ[κὶ προ]ταίρει.³

π[όη Φεκ]άβολον, πάτερ, ἀπ[λάνην τε]
κα[ρδία]ν κήνω, πάτερ, ἀ[λλὰ πάντας]
το[ίς κεν] ὠναίσχυντος ἐπ[ιπνέησι]
5 μ[ῆ]σος ἄλιτρον.

69⁴ εἰς Δία

Ibid. 1 b

Ζεῦ πάτερ, Λύδοι μὲν ἐπ' ἀ[λλοτέρραις]
συμφόραισι δισχελίοις στά[τηρας]
ἄμμ' ἔδωκαν αἱ κε δυναίμεθ' ἵρ[αν]
ἔς πόλιν ἔλθην,

¹ mss Sch. also ὡς λέγεται ο. κ. κοινοῦ, Suid. ὡς λεγομένου κατὰ τὸ κοινόν ² Hunt -E, C.R. 1919. 108, Ox. Pap. xi
³ = προσαίρει ⁴ Hunt -Wil. -E ibid.

ALCAEUS

67¹

Scholiast on Sophocles ['for anger knows no old age but death']: That is, no mortal man can overcome anger. The fierceness of anger does not grow old unless the man dies, because it is impossible for a living man not to become angry. It is put proverbially in the words 'anger grows old last.' This is said because of the aged, since the older they grow the stronger grows their anger. Alcaeus gives the statement in general terms as we do.

e.g. 'Tis said that' wrath is the last thing in a
| man to grow old.

68 [To ZEUS]

From a Second-Century Papyrus:

. . . he doth not take up. Make thou far-darting,
Father, and unerring the heart of yonder man, Father,
but all such as are inspired by the shameless one
make thou a sinful thing of hate.

69 To ZEUS

From the Same:

Father Zeus, though the Lydians, in other men's
time of misfortune and having received no benefit
. at our hands and knowing us not at all, gave us

¹ cf. Suid. θυμὸς ἐπταβόειος

LYRA GRAECA

5 οὐ πάθοντες οὐδάμα πω ἕστορον οὐδεν
οὐδὲ γινώσκοντες· ὁ δὲ ὡς ἀλώπαξ
ποικιλόφρων εὔμάρεα προλέξαις
ῆλπετο λάσην

e.g.¹ μὴ κτελέσσαις τοῖσι Φέοις πολίταις.

70

Ox. Pap. 1234. 2. i. a

. . . το[ύ]τῳ τάδ' εἰπην· ‘Ο δηῦτ[...] ἐταρητα [...]]
ἀείκει πεδέχων συμποσίων [κάκων]
βάσμος, φιλώνων πεδ' ἀλεμ[ατωτάτων]
εὐωχήμενος αὗτοισιν ἐπά[κρισε.]’

5 κῆνος δὲ γαώθεις Ἀτρεΐδα[ν γάμῳ]³
δαπτέτω πόλιν ὡς καὶ πεδὰ Μυρσίλω,
θᾶς κ' ἄμμε βόλλητ⁴ Ἄρευς ἐπιτεύχεας
τρόπην, ἐκ δὲ χόλω τῶδε λαθοιμεθα,⁴

10 ἐμφύλω τε μάχας, τάν τις Ὁλυμπίων
ἐνώρσε, δᾶμον μὲν εἰς ἀΓάταν⁵ ἄγων
Φιττάκῳ δὲ δίδοις κῦδος ἐπήρατον.

71

Ibid. 2. i. b⁶

Φίλος μὲν ἥσθα κάπ⁷ ἔριφον κάλην
καὶ χοῖρον· οὕτω τοῦτο νομίσδεται.

¹ *E* ² ll. 1–4 *E, C.R. 1916. 104* ³ Hunt from schol.
⁴ Wil. λαθώμεθα and χαλάσσωμεν perh. rightly ⁶ *P αὐάταν*
⁶ see *C.R. l.c.*

¹ Mytilene; for the machinations of Croesus with M. cf. Diog. Laert. *Life of Pittacus* 1. 4. 74 ‘When C. offered him

ALCAEUS

two thousand staters in the hope we might reach the sacred city,¹ this fellow like a cunning-hearted fox made fair promises [to his own fellow-citizens] and then reckoned he would escape scotfree [if he failed to perform them].

70

From a Second-Century Papyrus:

. . . to say to him: 'He who shared evil revels with an unseemly crew, as a mere stone of the base, now, by making merry with good-fellows of the idlest and vainest, has become the headstone over them all.' And in the pride of his marriage with a daughter of Atreus² let him do despite to his countrymen as he did with Myrsilus, till Ares choose to turn our luck and we forget this our anger and have rest from the heart-devouring pain and internecine battle which one of the Olympians hath roused in us to bring destruction on the people and to give delightful glory unto Pittacus.

71³

From the Same:

You were friends enough with me once to be invited to sup on kid and pork; this is the way of the world.⁴

money he refused it' ² the scholiast tells us that Pittacus married a sister of Dracon a descendant of Atreus, *i. e.* of the Atreid founders of Lesbos ³ an accusation of ingratitude ⁴ the scholiast says this became a proverb

365

LYRA GRAECA

72¹ [πρὸς Πιττακόν?]

Ox. Pap. 1234. 2. ii

. . . [λά]βρως δὲ συσπέλλα[ις τὰ Φὰ λ]αῖ ἄπαν²
πίμπλεισιν ἀκράτω [δόμ' ἔ]π' ἀμέρᾳ
καὶ νύκτι, πλάφλασμ[οι τ'] ἔσαχθεν
5 ἐνθα νόμος θάμ' ἔωθ[ε φ]ώνην.

κῆνος δὲ τούτων οὐκ ἐπελάθετο
ῶνηρ ἐπειδὴ πρῶτον ὄνέτροπε,
παισαις γὰρ ὄννώρινε³ νύκτας,
τῷ δὲ πίθω πατάγεσκ' ὁ πύθμην.

10 σὺ δὴ τεαύτας⁴ ἐκγεγόνων ἔχης
τὰν δόξαν οἴλαν ἄνδρες ἐλεύθεροι
ἔσλων ἔοντες ἐκ τοκήων . . .

73⁵

Ibid. 3

. . . πὰν φόρτιον δ' ἔρριψαν αὔτοις]
[δ'] ὅττι μάλιστα σαο[ισι ναῦται]
καὶ κύματι πλάγεισ[α βαρυκτύπω]
δομβρῷ μάχεσθαι χε[ίματι τ' οὐκετε]
5 φαῖσ' οὐδενὶ ἴμμερρη[ν, ἔκοισα]
[δ'] ἔρματι τυπτομ[ένα κε δύνην.]
κήνα μὲν ἐν τούτ[ῳ στίν· ἔγω δέ κε]
τούτων λελάθων, ὡ φ[ίλοι αὔιται,]

¹ connexion with 75 is impossible: restored by *E*, *C.R.* 1916. 77 (λάβρως Hunt) ² = συστείλας *E* ³ = ἄννώρινε
⁴ = τοιαύτης ⁶ restored by Hunt, Wil., Hicks, *E*, *C.R.* 1914. 77

ALCAEUS

72 [To PITTA^{CUS}?]

From a Second-Century Papyrus:

. . . and garnering his plunderous crop, fills the whole house both day and night with unmixed wine, and wassailings have been brought in unto the place where the law is wont to speak ; and yon man forgot them not, so soon as he had overthrown him ; for he set them a-going every night, and the bottom of the flagon rang and rang again.¹ Aye, you that come of such lineage² have the honour and glory enjoyed by the free sons of noble parents . . .

73

From the Same :

. . . The sailors have cast all their cargo overboard and are saving themselves as best they can. Meanwhile, beaten with the roaring wave, the ship³ bethinks her that she no longer desires to fight with storm and tempest but would willingly strike a reef and go to the bottom. That is her plight ; but as for me, dear comrades, I would forget these things

¹ when it was set down empty ² sc. γενέας : his father was a Thracian, his mother a Lesbian ³ of State

LYRA GRAECA

σύν τ' ὅμμι τέρπ[εσθ]α[ι θέλοιμ]
 10 καὶ πεδὰ Βύκχιδος αὐθὶ [δαιτοι.]
 τῶ¹ δ' ἄμμεις ἐσ τὰν ἀψ̄ ἔρον ἄ[γρεμεν,]
 αἰ καὶ τις ἄφ[ρων π]άντα τ[άραξέ Foι]
 μείχνυντε[ς ;]

74² [εἰς Μυτιλήνην]

Ox. Pap. 1234. 4. 6-17

... [οὐδ' αὖ σφρίγαις ἀ πὰν [τέ]κνον [ἀκλέων]
 [σφρύγαι τοκήσων ἐσ φαικροις³ [δόμοις]
 [στρωφασθ'] ἔδαπτέ σ'. ἐν [δ'] ἀσ[ά]μ[οισ']
 [ῶν⁴ ἔτι Foι]κεος ἡσκ' ὄνεκτον.
 10 [ἄλλ' ὡς] προτ'⁵ ὅβριν καὶ μεγάθε[ι] π[όθ]εις
 [δραΐη] τά τ' ἄνδρες δραΐσιν ἀτύσθαλοι,
 [τούτω]ν κεν ἡσκ' ὄνεκτον [οὐ]δε[ν·]
 νῦν δ' ὅτα πόλλακις ἐσφάλημεν
 [τύχαν ὁ]ν[ο]ρθώθημε[ν ἐπ' ἀρχάαν·]
 15 [αὶ γὰρ] μέμεικται τῷ [όξυτέρῳ τάδε]
 [τὰ Fάδε, ἀ]λλά πα τι δαι[μων]
 e.g. [παῖσι μόρ' ἐνν ἄγαθοισι χέρρον.]

75⁶

1bid. 6. 7-13

... [καγώ μὲν οὐ μέ]μναιμ'. ἔτι γὰρ πάις
 [τρόφῳ πὶ γόννῳ] φ σμῖκρος ἐπίσδανον·
 [πάτρος δ' ἀκούω]ν οίδα τίμ[α]ν
 10 [τὰν ἔλαβεν παρὰ] Πενθίληος

¹ i.e. τίφ = τίνι 'for what?' ² restored by Hunt, Wil.,
 E, C.R. 1916. 106, 1919. 128 ³ letter-traces doubtful;
 cf. φαικός ⁴ εἰς? ⁵ Π προτ'. ⁶ restored by Hunt, E,
 C.R. 1919. 129

ALCAEUS

and make merry here both with you and with Bacchus.¹ And yet why take we our love off our country, even though fools have thrown all she hath into confusion, mingling . . .?

74 [To MYTILENE]

From a Second-Century Papyrus :

. . . Nor yet did he harm thee in that he itched, as every child of unfamed parents itches, to go in and out of garish houses; for being still at home among the obscure, he was bearable as yet. But when he did the deeds of wicked men in wanton presumption and drunken with power, there was no bearing such things as those. And now after many a slip we stand upright in our ancient estate; [for though these sweets] are mingled with that [sour], still God, I ween, [decrees us something bad in everything that is good].²

75

From the Same :

. . . And as for me, I remember it not; for I was still a little child sitting on his nurse's knee; but I know from my father the honour yon man had received of yore from the son of Pentillus;³ and

¹ cf. E.M. 216. 48, *Ox. Pap.* 1360. 3 ² i. e. our political position, though not ideal, is now bearable ³ Dracón, whose sister Pittacus married

LYRA GRAECA

[κῆνος πάροιθα·] νῦν δ' ὁ πεδέτρ[οπε]
 [τυραννέοντα¹ τὸ]ν κακοπάτριδα
 e.g. [Μελάγχροον καῦτος² τ]υράννευ-
 | [ων ἔλαθ' ἀμμετέρας πόληος.]

76³ πρὸς Μυτιληναίους

Ox. Pap. 1360. 1

[.] ὁ δὲ πλάτυ
 [ϋμμαις ὑπερστείχων] κεφάλαις μάτει,
 [ϋμμεις δὲ σίγατ' ὥτε μύσται]
 [τὸν κάλεσαν νέκυν εἰσίδο]υτεις.

5 [ἀλλ', ὡ πόλιται, θᾶς ἔτι τὸ] ξύλον
 [κάπνον παρ' ϋμμεσιν] προΐει μόνον,
 [κασβέσσατ' ὡς τάχιστα, μή πα]
 [λαμπρότερον τὸ φάος γένηται.]

77⁴

Ibid. 2, 9–13

Οὐ πάντ' ἡς ἀπ[άτηλος υ υ – υ ύ]
 οὐδὲ ἀσύννετος, ἄμμεσσι⁵ δ' ἀ[πομμόσαις]⁶
 βώμῳ Λατοίδα τοῦτ' ἐφυλάξα[ο]
 μή τις τῶν κακοπατρίδαν⁷

5 εἴσεται φανέρα⁸ τοῖσιν ἀπ' ἀρχάω[. . .

¹ = τυραννέοντα ² P prob. Μέλαγχρον αὗτος ³ ge-
 stored by Hunt, *E* (C.R. 1919. 129) from scholia ὑμεῖς
 δὲ σιγάτε ὡσπερ νεκρῶν ἱεροὶ μύσται (these two words are
 doubtful) οὐδὲν δυνάμενοι ἀντιστῆναι τῷ τυράννῳ and ἀλλ', ὡς
 Μυτιληναῖοι, ἔως ἔτι κάπνον μόνον ἀφίσι τὸ ξύλον, τοῦτ' ἐστιν
 ἔως οὐδέποτε τυραννεύει, κατάσβητε καὶ κατακαύσατε ταχέως μὴ

ALCAEUS

now he that overturned the despotism of the traitor [Melanchros, is himself, ere we knew it], become despot [of our city].

76 To the Mytileneans

From a Second-Century Papyrus:

. . . But he goes striding wide over your heads, and you hold your tongues like initiates when they behold the dead they have called up. Nay rather, my fellow-countrymen, up and quench the log while it but smoulders among you, lest the light thereof come to a brighter flame.¹

77

From the Same:

You were not altogether a knave . . . , . . .² nor yet a fool, but kept the oath you swore to us by the altar of the Son of Leto, that none of the Children of Treason should know truly who it was to whom in the beginning . . .

¹ restored from Scholia ² the gap prob. contained an adv. of time (*e. g.* ποτί or πέρυσι), and a voc.

λαμπρότερον τὸ φῶς γίνηται ⁴ E, C.R. l.c. ⁵ Παμμοῖσι
⁶ = ἀπομόδσας ⁷ mock-patronymic? a substitution for
'Ατρετδαν, founders of Lesbos, to whom P.'s wife belonged
⁸ adv. cf. λάθρα

LYRA GRAECA

78

Apoll. Pron. 95. 14 [ἢ ἀμῶν παρὰ Δωριεῦσι] . . . ἀμέων· δμοίως Αἰολεῖς· Ἀλκαῖος·

μηδ' ὄνιαις τοῖς πλέασ' ἀμμέων¹ παρέχην. . . .

79

Ibid. 96. 1 Αἰολεῖς ὑμμέων. Ἀλκαῖος·

. ὅττινες ἔσλοι
ὑμμέων τε καὶ ἀμμέων.

80

Zenob. (*Paroem.* 2. 145) Πιτάνη εἰμί· αὐτῇ παρ' Ἀλκαίῳ κεῖται· λέγεται δὲ κατὰ τῶν πυκνῶν συμφορᾶς περιπιπτόντων δῆμα καὶ εὐπραγύαις· παρ' ὅσον καὶ τῇ Πιτάνῃ τοιαῦτα συνέβη πράγματα, δὲν καὶ Ἑλλάνικος μέμνηται· φησὶ γὰρ αὐτὴν ὑπὸ Πελασγῶν ἀνδραποδισθῆναι καὶ πάλιν ὑπὸ Ἐρυθράλων ἐλευθερωθῆναι.

e.g. Πιτάνα δ' ἔμμι . . .

E'

S'

81

Sch. Pind. *I.* 2. 17 [*τὸ τ' οὐργέον φυλάξαι | δῆμ' ἀλαθείας ἐτᾶς* ἀγχιστα βαῖνον, | ‘*Χρήματα χρήματ'* ἀνήρ' ὃς φὰ κτεδνῶν θ' δῆμα λειφθεὶς καὶ φίλων]. τοῦτο ἀναγράφεται μὲν εἰς τὰς Παροιμίας ὑπ' ἐνίων, ἀπόφθεγμα δέ ἐστιν Ἀριστοδήμου καθάπερ φησὶ *Χρήσιππος*

¹ *E*: = πλείσι cf. πλέας (acc.) *Il.* 2. 129, *Mytil. Inscr.* Collitz *Gr. Dial.* 213. 9-11: mss τοι σπλεας ὑμεων: Hase τοις πέλας ἀ.

372

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78

Apollonius *Pronouns* [the form ἀμῶν ‘of us’ in Doric] : . . . ἀμέων. Similarly in Aeolic; compare Alcaeus:

. . . nor make troubles for those who are more than we.

79

The Same: The Aeolic form is ὑμμέων ‘of you’; compare Alcaeus:

. . . whoever of you and us are good men.¹

80 ²

Zenobius *Proverbs*:

I am Pitane;

this proverb is in Alcaeus; it is used of those who get frequent good and bad fortune, because this was the lot of the city of Pitane, as indeed we learn from Hellanicus, according to whom it was captured by the Pelasgians and set free again by the Erythraeans.

BOOK V

BOOK VI ³

81

Scholiast on Pindar [‘To keep the saying that goes nearest to the real truth, “Money, money is the man,” the saying of the Argive who had lost both his goods and his friends’]: This is ascribed by some commentators to the *Proverbs*, but it is really an apophthegm of Aristodemus, as Chrysippus tells

¹ metre Hor. *Od.* 1. 5 ² cf. Phot. 2. 91, Suid. Πιτάνη
³ the subject of this Book being unknown, I have placed here unclassifiable fragments of a general type

LYRA GRAECA

ἐν τῷ περὶ Παροιμιῶν τοῦτον δὲ τὸν Ἀριστόδημον Πίνδαρος μὲν οὐ τίθησιν ἐξ ὀνόματος, ὡς δῆλου ὅντος ὅς ἔστιν δ τοῦτο εἰπών, μόνον δὲ ἐσημειώσατο τὴν πατρίδα, διὰ Ἀργείος Ἀλκαῖος δὲ καὶ τὸ ὄνομα καὶ τὴν πατρίδα τίθησιν, οὐκ Ἀργος ἀλλὰ Σπάρτην.

ώς γὰρ δήποτ' Ἀριστόδαμον
φαῖσ' οὐκ ἀπάλαμνον ἐν Σπάρτᾳ λόγον
εἴπην, χρήματ' ἄνηρ, πένιχρος
δ' οὐδεὶς πέλετ' ἔσλος οὐδὲ τίμιος.¹

82²

Demetr. π. ποιημάτων (*Vol. Hercul. Oxon. 1. 122*)

. . . ἐδόκ]η δ' ἄρεσ[το]ν ἔμμεναι
πώνην· τῷ δέ κεν ἥσι³ τ[όσσο]ς
πὲρ ταὶς φρένας οἶνος, οὐ δίω τόος.⁴
κάτω γὰρ κεφάλαν κατίσχει⁵
ἢ τὸν Φον θάμα θῦμον αἰτιάμενος⁶
πεδά τ' οὐόμενος⁷ τά κεν θῆ,
τὸ δ' οὐκέτι Φά[νδα]νεν πεπαιτάτῳ.
καὶ τοιαῦτα καὶ Ἰβυκο[s.]

83

Heph. 66 [π. ἀντισπαστικοῦ]. δ δὲ Ἀλκαῖος καὶ πενταμέτρῳ
ἀκαταλήκτῳ ἔχρησατο.

Κρονίδα βασίληος γένος Αἰαν, τὸν ἄριστον πεδ'
Ἀχιλλέα

¹ Diogenes' word-order, so *B*: Sch..and Suid. both differ

² *E* from phot. cf. *Camb. Philol. Soc. Proc.*, 1916; cf. *Vogliano Stud. It. Fil. Cl.* 1910. 285 (Bursian 1920) ³ P ηι

⁴ P περι: δίω = ζῷ i.e. ζώει, or ζῶ 3rd pers. sing. of ζῶμι, cf. σῶμα 32 and ἐνδεδίωκε Inscr. Heracl. (read δίως = διώης for ζόης Theocr. 29. 19) ⁵ P κατίσχε from Φάνδανεν below

ALCAEUS

us in his treatise *On Proverbs*; Aristodemus is not named by Pindar, as though it were obvious who the author is; he merely indicates that the place of his birth was Argos. Alcaeus on the other hand gives both name and birthplace, making the latter Sparta, not Argos:

. . . For even as once on a day 'tis told Aristodemus said at Sparta—and 'twas no bad thing—, the money is the man, and no poor man is either good or honourable.¹

82

From a Papyrus of the First Century B.C. found at Herculaneum, Demetrius *on Poems*:

. . . And to drink seemed to him a pleasant thing; but one that hath so much wine as that about his wits, such an one lives no life at all; for he hangs his head, chiding oft his own heart and repenting him of what he hath done. And so it ceased to please him when he came to his ripest.

And we find the same sort of sentiment in Ibucus.

83²

Hephaestion *Handbook of Metre* [on the antispastic]: Alcaeus also used an acatalectic pentameter:

Sprung from the royal son of Cronus, Ajax second in valour to Achilles . . .

¹ cf. Diog. Laert. 1. 31, Suid. χρήματα, Arsen. 476, Paroem. 2. 129 ² cf. Choer. Gram. Gr. 4. 123. 25

⁶ Π -μενας ⁷ = μετοιόμενός τε: Hesych. πεδαλευόμενος records old variant

LYRA GRAECA

84

Vet. Et. Mag. σείω· ἔστι γὰρ σεεύς¹ παρ' Ἀλκαίφ, οὗτον . . . γᾶς γὰρ πέλεται σέευς² καὶ ἐκ τούτου γίνεται σέω καὶ σείω, ὡς πλέω πλείω καὶ πινέω πνείω. . . .

85

Ath. 3. 85 f [π. ὀστρακοδέρμων] . . . Ἀριστοφάνης δὲ γραμματικὸς . . . διοῖς φησὶν εἶναι τὰς λεπάδας ταῖς καλουμέναις τελλίναις. Καλλίας δὲ Μυτιληναῖος ἐν τῷ περὶ τῆς παρ' Ἀλκαίφ λεπάδος φησὶν εἶναι φύδην ἥς ή ἀρχή·

Πέτρας καὶ πολίας θαλάσσας
τέκνουν ,

ἥς ἐπὶ τέλει γεγράφθαι·

. ἐκ δὲ παισας³
χαύνοις φρένας, ἢ θαλασσία λέπας.

δὲ Ἀριστοφάνης γράφει ἀντὶ τοῦ λεπὰς χέλυς, καὶ φησὶν οὐκ εὖ Δικαίαρχον ἐκδεξάμενον λέγειν τὸ λεπάς,⁴ τὰ παιδάρια δὲ ἦνίκ’ ἄν εἰς τὸ στόμα λάβωσιν αὐλεῖν ἐν ταύταις καὶ παίζειν, καθάπερ καὶ παρ’ ἡμῖν τὰ σπερμολόγα τῶν παιδαρίων ταῖς καλουμέναις τελλίναις.

86

Heph. 72 [π. τ. ἀπὸ ἑλλαστονος ἰωνικοῦ]: καὶ δλα μὲν οὖν φύματα γέγραπται ἰωνικά, ὥσπερ . . . , Ἀλκαίφ δὲ πολλά, ὥσπερ καὶ τόδε·

ἔμε δεῖλαν, ᔁμε παισαν κακότατα πεδέχοισαν

¹ E, cf. σεεὶ δύο Pap. Ber. 953. 5: mss σέω (σέος) ὡς
² σέευς E: mss σέψ and σέως (from above) ³ E: mss ἐκ λεπάδων through corruption ἐκ δὲ παιδᾶς (-ων): Ahr. ἐκ δὲ παιδῶν misunderstanding the whole passage, and if ἐκ is in tmesi a genitive is unlikely ⁴ E: mss λέγ. τὰς λεπάδας from corruption in 3

ALCAEUS

84

Old Etymologicum Magnum: σείω ‘to shake’; there is a word σεύς ‘shaker’ in Alcaeus, for instance:

For he is the shaker of the earth;

and from this comes σέω or σείω; compare πλέω πλεῖω and πνέω πνεῖω . . .

85

Athenaeus *Doctors at Dinner* [on shellfish]: . . . Aristophanes the grammarian . . . declares the *lepas* to resemble what is called the *tellina*. But Callias of Mytilene, in his tract *On the Lepas of Alcaeus*, says that there is a song in Alcaeus beginning:

Child of the rock and the grey sea

and ending:

. . . and thou fillest all hearts with pride, thou *lepas* of the sea.¹

Instead of *lepas*, however, Aristophanes reads *chelys*, ‘tortoise² or turtle,’ and says that Dicaearchus³ reads *lepas* without understanding what a *lepas* was, namely a shell which playing children used to put in their mouths to make a whistle, as our guttersnipes do with what is called the *tellina*.

86⁴

Hephaestion *Handbook of Metre* [on the *ionicum a minore*]: And whole poems are written in ionics, for instance . . . , and many by Alcaeus, as:

Me a woman miserable, me a sharer in all misfortune

¹ metre as 81 ² the same word means lyre, the earliest lyres having been made of tortoiseshell; the poem was apparently an address to the trumpet (see L. and S. σάλπιγξ) which Ar. altered into an address to the lyre ³ in his tract *On Alcaeus* Ath. 15. 668 e ⁴ cf. Heph. 123–4, who implies that the stanzas each contained 10 feet like Hor. 3. 12, and Gram. ap. Hermann *El. Metr.* 472, Gram. ap. Gais. Heph. 332

LYRA GRAECA

87

Et. Gud. 162. 31 ἡνασσεν, Φάνασσεν·

. . . καὶ πλείστοισι Φάνασσε λάοις.¹

Αλκαῖος.

88

Heph. 47 [π. δακτυλικοῦ] ἔστι δέ τινα καὶ λογαριδικὰ καλούμενα δακτυλικά, ἀπέρ ἐν μὲν ταῖς ἄλλαις χώραις δακτύλους ἔχει, τελευταίαν δὲ τροχαϊκὴν συζυγίαν. ἔστι δὲ αὐτῶν ἐπισημότατα τὸ τε πρὸς δύο δακτύλους ἔχον τροχαϊκὴν συζυγίαν, καλούμενον δὲ Ἀλκαϊκὸν δεκασύλλαβον·

καὶ τις ἐπ' ἐσχατίαισιν οἴκεις²

89³

Zon. μάλευρον τὸ ἄλευρον καὶ πλεονασμῷ τοῦ μ μάλευρον·
μίγδα μάλευρον

90

Comm. Arat. *Phaen.* Iriarte *Reg. Bibl. Matr. Codd. Gr.* 239

. καὶ τάδ'
ώς λόγος ἐκ πατέρων ὅρωρε·.

κατ' Ἀλκαῖον.

91

Vet. Et. Mag. Miller 94 and *E.M.* 290. 42 δυσί· . . . ἔστι δὲ εἰπεῖν ὅτι πολλάκις αἱ διάλεκτοι κλίνουσι ταῦτα, ὡς παρὰ Ἀλκαῖφ·

. . . . εἰς τῶν δυοκαιδέκαων

¹ Bek. -*E*; Aeol. rarely fails to distinguish dat. and acc. pl.: mss *Et.* πλείστοις ἔάν., *A.O.* πλ. ἔν. corrected to ἔάν.: mss *A.O.* λεοῖς perh. indicating λάοις² mss οἴκοις, οἴκεις: cf. *A.O.*³ Phot. μάλευρον τὸ ἄλευρον Ἀλκαῖος (so *B*: mss Ἀχαιὸς)

ALCAEUS

87

Etymologicum Gudianum: ἡναστεύ ‘ruled’ is found in the form *Fánaσσεv*; compare Alcaeus:

. . . and ruled over full many peoples.

88

Hephaestion *Handbook of Metre* [on dactylics]: There are dactylies called logaoedic, which have dactyls in their earlier part but a trochaic dipody at the end. The best-known of them is the line which has two dactyls before the trochaic dipody and is called the ten-syllable Alcaic; compare:

and one that dwelt on the outskirts¹

89²

Zonaras *Lexicon*: μάλευρον ‘wheat-flour’; the same as *aleuron* with a pleonastic *m*; compare

wheat-flour mingled

90

Commentator on Aratus *Phaenomena*: As Alcaeus says:

These things began, 'tis said, with our fathers.

91³

Old Etymologicum Magnum: δυσί ‘to two’ . . . I may add that these numerals are often declined in the dialects; compare Alcaeus:

one of the twelve

¹ cf. Sch. Heph., Cram. *A.O.* 1. 327. 4 which proves *oYkeis* partcp. ² cf. Phot. 1. 404 who gives the author's name (mss 'Αχαιός) ³ cf. *E.M.* 290, 49

LYRA GRAECA

92

Sch. Soph. O. T. 153 [ἐκτέταμαι φοβερὰν φρένα]· ἐκπέπληγ-
μαι, φοβερὰν δὲ τὴν περίφοβον. καὶ Ἀλκαῖος·

ἔλαφω δὲ βρόμοις ἐν στήθεσι φυίει φόβερος.¹
ἀντὶ τοῦ περίφοβος.

92 A

Str. 13. 606 τὴν δὲ Αντανδρον Ἀλκαῖος μὲν καλεῖ Λελέγων
πόλιν.

Πρώτα μὲν Ἀντανδρος Λελέγων πόλις

93

Sch. Theocr. 7. 112 [“Ἐβρον πὰρ ποταμὸν]· Ἀλκαῖος φησι
ὅτι Ἐβρος κάλλιστος ποταμῶν.

e.g. ποτάμων ἀπάντων
| Ἐβρε κάλιστε

94

Zenob. (*Paroem. 1. 36*) αἰξ Σκυρία· Χρύσιππός φησιν ἐπὶ τῶν
τὰς εὐεργεσίας ἀνατρεπόντων τετάχθαι τὴν παροιμίαν, ἐπειδὴ
πολλάκις τὰ ἀγγεῖα ἀνατρέπει ἡ αἰξ· ἄλλοι δέ φασιν ἐπὶ τῶν
ὸνησιφόρων λέγεσθαι, διὰ τὸ πολὺ γάλα φέρειν τὰς Σκυρίας αἴγας.
μέμνηται Πίγδαρος καὶ Ἀλκαῖος.

95

Sch. Ap. Rh. 1. 957 [κρήνη ὑπ' Ἀρτακίῃ]· Ἀρτακία κρήνη
περὶ Κύζικον, ἥς καὶ Ἀλκαῖος μέμνηται καὶ Καλλίμαχος ὅτι τῆς
Δολιονίας ἔστιν.

e.g. Κύζικον Δολιονίαν

¹ βρόμος: Blf. τρόμος: B τέτρομος for δὲ βρ. cf. Apoll. Pron. 334 (2. 1. 1. 58 Lentz)

ALCAEUS

92

Scholiast on Sophocles ['my fearful heart is tortured']: that is, 'panic-stricken,' and 'fearful' means 'terrified'; compare Alcaeus:

and a fearful madness springs up in the breast of the hart;¹

where 'fearful' means 'terrified.'

92 A

Strabo *Geography*: Antandros is called by Alcaeus a city of the Leleges; compare:

Antandros, first city of the Leleges

93

Scholiast on Theocritus ['beside the banks of Hebrus']: Alcaeus says that Hebrus is the fairest of rivers²

e. g. . . . O Hebrus, fairest of all rivers

94

Zenobius *Proverbs*: The she-goat of Scyros: Chrysippus says that the proverb is used of those who upset the doing of kindness, because the goat often upsets the pail. Others hold that it is used of those who bring benefits, because the goats of Scyros give so much milk. The saying occurs in Pindar and Alcaeus.

95

Scholiast on Apollonius of Rhodes ['by the Artacian spring']: This spring is near Cyzicus, which both Alcaeus and Callimachus speak of as being situated in Dolonia.

e. g. . . . Dolonian Cyzicus

¹ metre Heph. 72 ² perh. in connexion with the death of Orpheus and the carrying of his head by the current to Lesbos Verg. *Geo.* 4

LYRA GRAECA

96

Sch. Ap. Rh. 4. 992 [ἀίματος Οὐρανίοιο γένος Φαΐκες
ἴασι]. . . καὶ Ἀλκαῖος δὲ κατὰ τὰ αὐτὰ Ἀκουσιλάφ λέγει
τοὺς Φαΐακας ἔχειν τὸ γένος ἐκ τῶν σταγόνων τοῦ Οὐράνου.

e.g. Φαΐακες ὄρραννων σταγόνων γένος¹

97

Sch. Hes. *Theog.* 313 [τὸ τρίτον "Τδρην αὗτις ἐγείνατο]. τὴν
"Τδραν δὲ Ἀλκαῖος μὲν ἐννεακέφαλον φησί, Σιμωνίδης δὲ πεντη-
κοντακέφαλον.

e.g. . . . "Τδραν ἐννεακέπφαλον or . . . ἐννακέ-
φαλλος "Τδρα²

98

Phot. 7. 15

ἄγωνος·

κατὰ σχηματισμὸν ἀντὶ τοῦ δ ἀγών. ἀπὸ δὲ γενικῆς ἐσχηματίσθη.
οὕτως Ἀλκαῖος δ λυρικὸς πολλάκις ἔχρήσαο.

99

Hesych. ἀλιβάπτοις <πορφυροῖς |
ἀλίβαπτον>

πορφυρᾶν ὕρνιν. Ἀλκαῖος καὶ Ἀλκμάν.³

100

Eti. *Mag.* 76. 51

ἀμάνδαλον

τὸ ἀφανὲς παρὰ Ἀλκαῖῳ ἀμαλδύνω, <ἀμαλδύνον καὶ>⁴ ἀμάλδαγον
τὸ ἀφανὲς καὶ ἀφανιζόμενον· καὶ ὑπερθέσει ἀμάνδαλον.

¹ δρράννων = οὐρανίων *E*, cf. Sa. 122 ² i. e. with ictus-lengthening *E*, cf. ὀγκρέμασσαν 121, ὀννώρινε 72, Sa. 121,
τρικέφαλον Hes. *Th.* 287 (υ υ υ υ not found in Lesbian)
³ *B*: mss Ἀχαιὸς κ. ἀλμ.δς ⁴ *E*

ALCAEUS

96

Scholiast on Apollonius of Rhodes ['The Phaeacians are sprung from the blood of Heaven']: . . . and moreover Alcaeus agrees with Acusilaüs in saying that the Phaeacians take their descent from the drops that fell from Uranus or Heaven.¹

e.g. . . . The Phaeacians, sprung from drops
| celestial

97

Scholiast on Hesiod ['And for a third bore she Hydra']: Alcaeus calls the

Hydra nine-headed

Simonides 'fifty-headed.'

98

Photius *Lexicon*: ἄγων

conflict:

by 'adaptation' for ἄγων; it is 'adapted' from the genitive; it is often used thus by the lyric poet Alcaeus.

99

Hesychius *Glossary*: ἀλιβάπτος, purple. | ἀλιβαπτον
sea-dipt

a purple bird; Alcaeus and Alcman.

100²

Etymologicum Magnum: ἀμάλδαλον; used in the sense of
unseen

by Alcaeus. From ἀμαλδύνω 'to destroy'; ἀμαλδῦνον or
ἀμάλδανον 'that which is unseen or disappearing'; and by
transposition ἀμάνδαλον.

¹ i.e. when he was mutilated

² cf. Cram. *A.P.* 4. 8. 16

LYRA GRAECA

101

Hesych.

αὐθολλαι·¹

ἀέλλαι· παρὰ Ἀλκαίφ.²

102

Cram. A.O. 1. 253. 20: *ζητοῦμεν οὖν καὶ τὸ τοῖσδεσσι πῶς εἰρηται· καὶ ἀμεινον λέγειν ἐπέκτασιν· τοῦτο μιμούμενος Ἀλκαΐδος φησι*

τῶνδεων

103

Eust. Od. 1759. 27 [ἢ]· λέγει δὲ (*Ἡρακλείδης*) καὶ χρῆσιν εἶναι τοῦ

ἔον

παρὰ Ἀλκαίφ.

104

Et. Mag. 377. 19 ἔρρεντι· παρὰ Ἀλκαίφ· ἀπὸ τοῦ ἔρρω ἢ ἔρρῳ περισπωμένου, ἡ μετοχὴ ἔρρεις ἔρρεντος, καὶ ὡς παρὰ τὸ ἔθελοντος ἔθελοντι, οὕτω καὶ παρὰ τὸ ἔρρεντος

ἔρρεντι³

105

Ibid. 385. 9 *ἔσυνηκεν Ἀλκαῖος*

ἔσύνηκεν

καὶ Ἀνακρέων ἔξυνηκεν πλεονασμῷ.

¹ *E.*, = ἄFέολαι cf. *σπολέω* and *στελῶ*, ἀόλλης and ἀέλλης,
Aίολος = ἄFίολος for ἄFέολος: for *vF* cf. 33: mss *αὐεοῦλλαι*

² Ahr: mss *ἄκλω* ³ mss *ἔρρεντί bis*

ALCAEUS

101

Hesychius *Glossary* : αὐθολλαι : for ἄελλαι
storms

found in Alcaeus.

102

Cramer *Inedita (Oxford)* : We inquire therefore how it is that we find the form τοῖσδεσσι 'to these.' It is best to call it 'lengthening.' On this pattern Alcaeus says τῶνδεων

of these

103¹

Eustathius on the *Odyssey* : Heracleides says that there is an occurrence of the form οὐ

I was

in Alcaeus.

104²

Etymologicum Magnum : The word ἔρρευτι is used by Alcaeus ; it is from ἔρρω or ἔρρῳ 'to go,' 'to go slowly' or 'to perish,' participle ἔρρεις ἔρρέντος, and from ἔρρέντος the adverb ἔρρευτι³ like ἔθελοντι 'willingly' from ἔθέλοντος 'willing.'

105

The Same : ἔσυνηκεν : Alcaeus uses the form ἔσύνηκεν

he understood

and Anacreon ἔξυνῆκε, with the pleonastic augment.

¹ cf. Fav. 222

² cf. E.M. Vet. 127

³ meaning

doubtful ; perh. 'haltingly or 'hesitatingly'

385

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LYRA GRAECA

106

Choer. *Gram. Gr.* 4. 1. 131 Lentz τὸ
ῳ Εὐρυδάμαν¹

παρὰ τῷ Ἀλκαίῳ, μετὰ τοῦ ν λεγόμενον κατὰ τὴν κλητικήν.

107

Et. Mag. 319. 30. ζθηκε σημαίνει δύο, τὸ προκατέθηκεν η
ἐποίησεν . . . ἀφ' οὗ καὶ

θέσις

ἡ ποίησις παρὰ Ἀλκαίῳ.

108

Cram. A.P. 3. 278. 9 . . . οἶνον ἔστι παρὰ τῷ Ἀλκαίῳ τὸ
κάλιον

ἀντὶ τοῦ κάλλιον.

108 A

Sch. *Od.* 11. 521 [Κῆτειοι] . . . ήν γὰρ ὁ Τήλεφος Μυσίας
Βασιλεύς, καὶ Ἀλκαῖος δέ φησι τὸν
Κῆτειον
ἀντὶ τοῦ Μυσόν.

109

Choer. *Gram. Gr.* 4. 1. 27 a Lentz [π. τῶν εἰς υν ληγόντων].
κίνδυν κίνδυνος, κίνδυνα· οὕτως δὲ ίφη Σαπφώ τὸ κίνδυνος. δ
γοῦν Ἀλκαῖος τὴν δοτικὴν ἔφη τὸ

κίνδυνη²

¹ Const. L. Πολυδάμαν

² for mss reading cf. Sa. 184

ALCAEUS

106¹

Choeroboscus on Theodosius :

O Eurydaman

is found in Alcaeus for *O Eurydamas*, ending with *n* in the vocative.

107

Etymologicum Magnum : ἔθηκε has two meanings, 'he placed' and 'he did' . . . ; hence Alcaeus uses the noun θέσις for ποίησις

doing or making

108

Cramer *Inedita (Paris)* . . . Compare Alcaeus' use of κάλιον for κάλλιον

more beautiful

108 A

Scholiast on the *Odyssey* ['Ceteians'] : . . . For Telephus was king of Mysia, and Alcaeus moreover uses

Ceteian

for 'Mysian.'

109

Choeroboscus [On nouns ending in -υν] : κίνδυνος 'danger,' genitive κίνδυνος, accusative κίνδυνα; Sappho thus declined the noun κίνδυνος. Alcaeus used the dative κίνδυνῳ

by danger

¹ cf. Constant. Lascar. *Nom. et Verb.* 116 b

LYRA GRAECA

110

Eust. *Od.* 1648. 6 καὶ ἐκ τοῦ κτείνω
κταίνω

Δωρικώτερον παρὰ Ἀλκαίφ.

111¹

Phot.

μετρῆσαι

ἐπὶ τοῦ ἀριθμῆσαι· Ἀλκαῖος

112

Et. Mag. 344. 6 ζυνεον· ἔστ τὸ βῆμα νέω· Ἀλκαῖος·
αὐταρ ἐπεὶ χέρρεσσι νέον . . .²

δ παρατατικὸς ζυνεον καὶ πλεονασμῷ τοῦ ν ζυνεον.

112 A

Ox. Pap. 221. 11. 9 *Schol. Il.* 21. 219 οὐδέ τί πγ δύναμαι
προχέειν βόον εἰς ἄλα δῖαν | στεινόμενος γεκύεσσι· στενοχωρού-
μενος· παρὰ ταῦτα Ἀλκαῖος·

στένω μὰν Ξάνθῳ ρόος ἐς θάλασσαν ἵκανε.³

113

Hdn. π.μ.λ. (2. 930. 20 Lentz) οἱ γὰρ περὶ Ἀλκαῖον
ὅīδα

λέγουσι τρισυλλάβως.

¹ cf. *Theocr.* 16. 60, 30. 25 ² *E*: some mss om. Ἀλκ.—
νέον: mss *E.M.* αὐτῆς ἐπεὶ χέρρεσσι, *Vet.* αὐταρ ἐπῆν χέρρεσι:
ζυνεον apparently from *Il.* 21. 11: *B* ascr. to *Od.* 5. 344,
thinking the quotation from *A.* is lost ³ metre cf. *Sa.* 149. 3

ALCAEUS

110

Eustathius on the *Odyssey*: And from κτείνω comes the rather Doric form κταίνω
to kill
in Alcaeus.

111

Photius *Lexicon* :
to measure
in the sense of 'to count'; Alcaeus.

112¹

Elymologicum Magnum : ἔνεον they swam: the verb is νέω 'to swim'; compare Alcaeus:

but when they swam with their hands . . . ;
the imperfect is ἔνεον or with pleonastic *n* ἔνεον.

112 A

From a Papyrus of the Second Century containing Scholia on the *Iliad* : 'Nor can I pour forth my stream into the great sea, because I am straitened with dead bodies': that is 'cramped'; whence comes Alcaeus' line :

Verily 'twas the stream of a narrow Xanthus that came to the sea.

113

Herodian *Words without Parallel* : For Alcaeus pronounces οἶδα

I know

as three syllables.

¹ cf. E.M. Vet. Miller 114

LYRA GRAECA

114¹

Sch. Ar. Ar. 1648 [ἰανθίσατει σ' ὁ θεῖος] ἐπὶ τοῦ Ἑσυχαῖον
τεφρουργός δὲ καὶ τὸ Ὀιτηλεῖον μη ταρ' Ἀλκαίῳ
παραβάλλεται σε

115

Cram. A.O. 1. 356. 22 . . . ἡ ἀπὸ τοῦ πέφρυγος ἡ μετοχὴ²
πέφρυγός ὁ γοῖν Ἀλκαῖος μετεπιθεῖται τὸ σύγκριτο εἰς τὸ πεπάτη
πλεοποιῶν ἑτέρου γ φροῖ

πεφύγγων

116

Hdn. π.μ.λ. 2. 949. 23 Lentz πιέζω τὰ εἰς -ζω λέγοντα
ρήματα ἕπερ δυὸς συλλαβῆς βαρύτονα σύδεστοτε τῷ ε παραλόγησθαι
θέλει . . . σημειώθει ἡρά παρ' Ἀττικῶς καὶ τοῖς Ἰωνις λεγόμενον
διὰ τοῦ ε τὸ πιέζω, διπέρ καὶ παρὰ τῷ πιέζεται . . . προσέθηκα δὲ
καὶ τὰς διαλέκτους, ἐπεὶ παρ' Ἀλκαίῳ διχῶς λεγέται, παρὰ δὲ
Ἀλκμάνῃ διὰ τοῦ α.

117

Tryphon πάθη λέξεων 11 (*Mus. Crit. Can. 1. 34*) [π. προσ-
θέσεως]: ἄπαξ δὲ παρ' Ἀλκαίῳ τὸ ρῆξις

Fρᾶξις²

λέγεται.

118

Cram. A.O. 1. 342. 1 ἀπὸ τῶν εἰς -ος τὴν
τεμένηος

παρὰ Ἀλκαίῳ ἄπαξ χρησαμένῳ.

¹ cf. Hesych. *ζαβάλλειν*: *ἐξαπατᾶν* (B): perh. the comic poet Alcaeus (Mein.) ² mss. *οὔρηξις*

ALCAEUS

114

Scholiast on Aristophanes ['Your uncle imposes on you']: that is 'deceives' . . . ; similarly in Homer . . . ; and in Alcaeus :

he cheats you

115¹

Cramer *Inedita* (*Oxford*) . . . Or the form *πέφυγα* 'I have fled' has the participle *πεφυγάς*. Alcaeus, at any rate, changing the *s* to an *n* and doubling the *g*, says *πεφύγγων*

having fled

116

Herodian *Words without Parallel*: *πιέζω* 'to press': verbs ending in *-ξω* which are paroxytone and of more than two syllables never have epsilon in the penultimate. . . . We should note therefore as remarkable the epsilon-form *πιέζω* used in Attic and Ionic as well as in Homer. . . . I have added the dialects because both forms, *πιέζω* and *πιάζω*, occur in Alcaeus, and Alcman uses *πιάζω*.

117²

Tryphon *Changes in Words* [prefixing of letters]: In one place in Alcaeus *ρῆξις*

breaking

appears as *Fρᾶξις*.

118

Cramer *Inedita* (*Oxford*): From the nouns in *-ος* Alcaeus once uses the genitive *τεμένης* for *τεμένεος*

of the precinct

¹ cf. Eust. *Od.* 1596. 5, Fav. 357, Cram. *A.O.* 1. 325. 30

² cf. Lascar. *Op. Gram.* 133 v. where *Fρῆξις ἀντὶ ρῆξις*

LYRA GRAECA

119

Eust. *Il.* 1155. 40 τείρεα δὲ ή παρὰ τὸ εἴρειν . . . ή . . . παρὰ τὸ τείρειν, καθὰ καὶ τοῦτο ἐν τοῖς τοῦ Γεωργίου κείται. πολλοὶ γάρ, φησίν, ἐκ τῶν ἀπτέρων καταπονοῦνται . . . ἐφανέρωσε δέ, φησί, τὸ εὐ' Ἀλκαῖος εἰπών

τερέων

δίχα τοῦ ι.

119 A

Prisc. *Inst. Gram.* 7. 7 (*Gram. Lat.* Keil) [de vocativo]: . . . in femininis etiam Alcaeus

Nήρη

pro Νηρη¹ posuit, et Theopomrus Χάρη pro Χάρης.

120²

Ox. Pap. 1233. 2. ii.

. . . ὡς λόγος κάκων ἀ[πύφυιε Φέργων]
Περράμφ καὶ παῖσ[ι Τρόεσσιν ἄλμα³]
ἐκ Φέθεν πίκρον⁴ π[ερὶ δ' ἔλλατο φλόξ]
"Ιλιον ἵραν.

5 οὐ τεαύταν⁵ Αἰακίδ[αις πόθεννον]
πάντας ἐς γάμον μάκ[αρας καλέσσαις]
ἄγετ' ἐκ Νήρηος ἔλων [μελάθρων]
πάρθενον ἄβραν

¹ mss. νερη pro νερης

² restored by Hunt, Wil., and E,

ALCAEUS

119¹

Eustathius on the *Iliad*: *τείρεα* ‘constellations’ comes either from *εἴρειν* ‘to string’ . . . or from *τείρειν* ‘to rub or wear out,’—on which point the following occurs in the writings of Georgius²: ‘Many of the stars get exhausted . . . and it is clear that the word should be spelt with *ei* (and not *i*) because Alcaeus uses the genitive *τειρέων*

of the constellations

without the *i*.’

119 A

Priscian *Grammar* [on the Vocative]: . . . Even in a feminine noun Alcaeus uses *Nηρη*

O daughter of Nereus

for *Nηρη^t*, while Theopomitus makes the vocative of *Xάρης* ‘Chares,’ *Xάρη*.

120

From a Second-Century Papyrus:

. . . Through Helen 'tis said there sprang from evil deeds a branch bitter unto Priam and all the Trojans, and a flame rolled around sacred Ilium. Not such was the dainty maiden whom the son of Aeacus, with all the Gods gathered at his longed-for espousals, took from the palace of Nereus and

¹ cf. Cram. *A.P.* 4. 192. 10

² Choeroboscus

C.R. 1914. 76, 1919. 127 ³ = *κλάδος* cf. *E.M.* 69. 27
‘*ἐκ Φέθεν* *E*: *P* *εξ* (corr. to *εκ*) *σεθεν* ⁴ *ξλλατο* : cf. *ξλσα*,
ξλσατο, *Hfm. Gr. Dial.* 2. 486 ⁵ = *τοιαύταν*

LYRA GRAECA

ἐς δόμον Χέρρωνος· ἔλ[υσε δ' ἄγνα]
10 ζῶμμα πάρθενφ φιλό[τας ἀγαύω]
Πήλεος καὶ Νηρεΐδων ἀρίστ[ας,]
ἐς δ' ἐνίαυτον

παιδα γέννατ' αἰμιθέων [κράτιστον]
δλβιον ξάνθαν ἐλάτη[ρα πώλων·]
15 οἱ δ' ἀπώλοντ' ἀμφ' Ἐ[λένα Τρόες τε]
καὶ πόλις αὕτων.

Z'

ΕΡΩΤΙΚΩΝ

121 πρὸς Μελάνιππον

Hdt. 5. 95 πολεμεόντων δέ σφεων (Μυτιληναίων καὶ Ἀθηναίων)
. . . Ἄλκαιος δ ποιητὴς συμβολῆς γενομένης καὶ νικώντων
Ἀθηναίων αὐτὸς μὲν φεύγων ἐκφεύγει· τὰ δέ οἱ δικλα Ἰσχουσι
Ἀθηναῖοι καὶ σφεα ἀνεκρέμασαν πρὸς τὸ Ἀθηναῖον τὸ ἐν Σιγείφ·
ταῦτα δὲ Ἄλκαιος ἐν μέλει ποιήσας ἐπιτιθεῖ ἐς Μυτιλήνην,
ἔξαγγελλόμενος τὸ ἑωτοῦ πάθος Μελανίππῳ ἀνδρὶ ἔταιρῳ.

Strabo 13. 600 Πίττακος δὲ δ Μυτιληναῖος πλεύσας ἐπὶ τὸν
Φρύνωνα στρατηγὸν (τῶν Ἀθηναίων) διεπολέμει τέως, διατιθεὶς
καὶ πάσχων κακῶς· δτε καὶ Ἄλκαιός φησιν δ ποιητὴς ἑωτὸν ἐν
τινι ἀγῶνι κακῶς φερόμενον τὰ δικλα δίψαντα φυγεῖν· λέγει δὲ
πρὸς τινα κήρυκα κελεύσας ἀγγεῖλαι τοῖς ἐν οἰκῷ Ἄλκαιος σῶς
κ.τ.λ.

¹ Thetis

² Achilles

³ a letter

ALCAEUS

led home to the house of Cheiron, where the love that was betwixt the noble Peleus and the best of all the Nereids¹ loosed the girdle of a pure virgin, and bore them a year afterwards a son that was mightiest of demigods, a victorious driver of bay steeds²; but the Trojans and their city were destroyed because of Helen.

Book VII

LOVE POEMS

121 To MELANIPPUS³

Herodotus *Histories*: During the war between Mytilene and Athens . . . when a battle took place which left the Athenians victorious, the poet Alcaeus made good his escape, but his arms fell into the hands of the Athenians, who hung them up as an offering in the temple of Athena at Sigeum. This is told by Alcaeus in a poem which he sent to his friend Melanippus at Mytilene saying what had happened to him.

Strabo *Geography*: Pittacus of Mytilene sailed against the Athenian general Phrynon and carried on war against him for some time with ill success. It was during this campaign that the poet Alcaeus tells us how, being hard pressed, he threw away his arms and took to flight; and he addresses the following words to a herald whom he bids take tidings to his friends at home :

LYRA GRAECA

*e.g.*¹ [Κάρυξ, εἰς Μυτιλάνναν ἐράταν συθεὶς
φιλτάτῳ Μελανίππῳ φάθ' ὅτ'] "Αλκαος
σάος ἄρ' οἱ ἔντεα δ' οὐ κῦτον ἀληκτό² Φιν
εἰς Γλαυκώπιον ὄγκρέμμασαν" Αττικοι.³

122⁴ πρὸς Μελάνιππον

(*Ox. Pap.* 1233. 1. ii. 8-20)

Tí ὡν ἔ[μμεν ἄρα] Μελάνιππ', ἄμ' ἔμοι; τί
[δὲ]
διννάεντ' ὅτα κ' [εἰς] 'Αχέροντα⁵ μ' ἔη[σι
κᾶρ]

ζάβαι[ς ἀ]ελίω κόθαρον φάος [ἔλπίσω]
οψεσθ'; ἀλλ' ἄγι, μὴ μεγάλων ἐπ[ιβάλλεο.]

5 καὶ γὰρ Σίσυφος Αἰολίδαις βασίλευς [ἔφα]
ἄνδρων πλεῖστα νοησάμενος [θάνατον φύγην·]

ἀλλὰ καὶ πολύϊδρις ἔων ὑπὰ κᾶρι [δὶς]
[διν]υάεντ' 'Αχέροντ' ἐπέραισε. μ[όρεν δέ Φοι]

[κάτ]ω μ[όχ]θον ἔχην Κρονίδαις βά[ρυν
ἔξοχα]

10 [μέ]λαίνας χθόνος. ἀλλ' ἄγι, μὴ τά[δ'
δόδύρρεο.]

[ἄσ]σα⁶ βάσομεν αἴ ποτα κᾶλλοτα ν[ῦν
μάται.]

[ἀλλ'] ἥν δττινα τῶνδε πάθην τα[λασιφρόνως]

[πρόσηκ'. δττ' ἄνε]μος βορίαις ἐπι[τέλλεται,
ε. ii. [οὐ σόφων ὄνάγην σκάφος εῦρεαν εἰς ἄλα.]

¹ E ² σόος Hfim., ἄρ' οὐ E: mss σόος ἄροι, σῶς ἄρει, συσαροι: ἔντεα δ' Wel: mss ἔνθαδ', ἔνθάδε, ἔνθα δὲ: οὐ κῦτον

ALCAEUS

[Speed thee, herald, to lovely Mytilene and say to my dearest Melanippus :] ‘Your Alcaeus is safe as you see,¹ but not his arms; that shield of everlasting might² the Athenians have hung up in the temple of the Grey-Eyed Goddess.’

122 To MELANIPPUS³

From a Second-Century Papyrus:

O why, Melanippus, do you pray you might be with me? or why, when once Fate has sent me to eddying Acheron, shall I hope to re-cross it and see again the pure light of the sun? Nay, set not your desire on things too great. King Sisyphus son of Aeolus, he thought with a craft unsurpassed to have escaped death; but for all his cunning he crossed the eddying Acheron in fate the second time, and the Son of Cronus ordained that he should have below a toil the woefullest in all the world. So I pray you bewail not these things. If ever cries were unavailing, our cries are unavailing now. Assuredly some of these things were to be suffered with an enduring heart. When the wind rises in the north⁴ [no skilful pilot puts out into the wide sea.]

¹ the Greek is ‘say that his Alcaeus etc.’ ² the epithet, like the use of the word ‘herald,’ has a humorous intention
³ letter from exile ⁴ Pittacus, who banished him, was of low birth and Thracian extraction

E (= σκῦτον cf. Hom. ἐκέδασσε for ἐσκέδ., κάπετος from σκάπτω, and Arch. ἐγκύτι, Lat. *cūlis*): mss οὐκυτόν, οὐχυτόν, οὐκ αὐτόν, οὐ κεῖται: ἀληκτό⁵ *E*: mss -ρίν, -ρήν ³ *E* (Γλ. Dind.): for -κρέμμ. cf.: Hfm. 296, δύνώρινε 72: mss ἐς γλαυκωπὸν ἵερὸν δυ ἐκρέμασαν⁶ A. ⁴ restored by Hunt, Wil., *E*, C.R. 1914. 75 ⁵ Ρ οταμε . . . δινναενταχεροντα against metre ⁶ Ρ]τα i. e. ἄττα

LYRA GRAECA

123 πρὸς Μένωνα

Hept. 44 [π. δακτυλικοῦ]: τὸ μὲν οὖν Αἰολικὸν ἔπος τὸ καταληκτικὸν τοιοῦτόν ἔστι.

Κέλομαι τινα τὸν χαρίεντα Μένωνα κάλεσσαι,
αἱ χρῆ συμποσίας ἐπόνασιν ἔμοι Φε γένεσθαι.¹

124

Ibid. [π. ἐπιωνικοῦ τοῦ ἀπὸ μεζονος]: τρίμετρον δὲ ἀκατάληκτον τὸ τούτου [i. e. fr. 47] περιττεῦον συλλαβῆ τῇ τελευταῖς, καλούμενον δὲ Ἀλκαικὸν δωδεκασύλλαβον, οἷον.

Ίόπλοκ' ἄγνα μελλιχόμειδε Σάπφοι,
θέλω τι Φείπην ἀλλά με κωλύει αἰδως.²

125

Ibid. 32 [π. ιαμβικοῦ]: ἔστι δὲ ἐπίσημα ἐν αὐτῷ ἀκατάληκτα μὲν δίμετρα οἷον . . . , τετράμετρον δὲ οἷον τὸ Ἀλκαίον.

Δέξαι με κωμάζοντα, δέξαι, λίσσομαι σε, λίσσομαι.

126

Sch. Plat. Sympr. 217 ε 'οἶνος καὶ ἀλήθεια,' ἐπὶ τῶν ἐν μέθῃ τὴν ἀλήθειαν λεγόντων. ἔστι δὲ φύματος Ἀλκαίου ἀρχή

Οἶνος, ὡ φίλε παῖ, καὶ ἀλάθεα³
καὶ Θεόκριτος.

¹ E: mss γεγενῆσθαι: Fick γε γένεσθαι ² l. 2 only in Arist: Φείπην Herm: mss τ' εἰπῆν ³ (so Theocr.) Mattheiae: mss ἀλάθεια

ALCAEUS

123 To MENON¹

Hephaestion *Handbook of Metre* [on dactylies]: The catalectic Aeolic line is as follows:

I bid them call the pretty Menon, if I may have him for an added joy at my drinking-bout.

124

The Same [on the *epionicum a majore*]: The acatalectic trimeter, which exceeds this by the first syllable and is called the Alcaic twelve-syllable, is like this:

Pure Sappho, of the violet tresses and the gentle smile, I would fain tell you something, did not shame prevent me.²

125³

The Same [on the iambic]: The best-known acatalectic types of it are dimeters like . . , and tetrameters like this of Alcaeus:

Pray, pray receive, receive your serenader.

126

Scholiast on Plato *Symposium*: 'Wine and truth,' a saying used of those who speak the truth when drunk; and it is the beginning of a song of Alcaeus:

Wine, my dear boy, and truth . . .

and it occurs in Theocritus.⁴

¹ an invitation ² l. 2 from Arist. *Rhet.* 1. 9 (see Sa. 119); cf. Cram. *A.P.* 1. 266. 25 ³ cf. Sch. Heph., Sch. Ar. *Plut.* 302, *Paroem.* 2. 363 ⁴ 29. 1

LYRA GRAECA

127

Sch. Pind. O. 11. 15 [Ζεφυρίων λόκοιων γενεὰν ἀλέγων]:
ἀλέγων μεριμνῶν.¹ καὶ Ἀλκαῖος·

οὐ <γὰρ> ἔγω Λύκον
ἐν Μοίσαισ' ἀλέγω·
παρὰ τὸ ἀλέγειν καὶ φροντίδα ποιεῖν.

128²

Ox. Pap. 1233. 33. 5-7

Ἐπετον Κυπρογενήας παλάμαισιν
e. g.³ [δολομήδεσσι τύπεις·] ὅπποσέ κ[εν γὰρ]
[ἄλος ἡ γᾶς προφύγω, κῆσ]ε πόλω[ν⁴ με]
[κίχεν· Ωρος]

129

Cram. A.O. 1. 413. 23 ζητεῖται <τὸ>⁵ παρὰ τῷ Ἀλκαίῳ
θηλυκόν

τερένας ἄνθος ὄπώρας

πῶς ἡ τέρενα εἰρηκεν, καὶ ἔστιν εἰπεῖν δτι ἀπὸ τοῦ τέρην ἡ γενικὴ
τέρενος· καὶ μετάγεται ἡ γενικὴ εἰς εὐθεῖαν δ τέρενος· ἀπὸ τούτου
θηλυκὸν τερένη, τερένης, καὶ Αἰολικῶς <τερένας>⁶ τερένας κ.τ.λ.

130, 131

Apoll. Pron. 80. 17 . . . καὶ ἔτι δμοίως (ἐν συνθέσει) παρὰ
τῷ αὐτῷ Ἀλκαίῳ ἐν ἐβδόμῳ·

. . . . σὺ δὲ σαύτῳ τομίας ἔσῃ.⁵

. . . . ἀλλὰ σαύτῳ πεδέχων ἄφως
πρὸς πόσιν⁶

¹ mss ὕμνων ² line 1 from Cram. A.O. 1. 144-5 ³ E
⁴ πόλεις? ⁵ τομίας Bast: mss το. μας ⁶ ἀλλὰ σὺ σαύτῳ?
ἄφως E = αὕτως (gen.): or ἄφας from αὐτα (new nom. from
acc. αὐτα cf. Sa. 176) cf. ἄφαs Zenod. Il. 8. 470: mss αφας

ALCAEUS

127

Scholiast on Pindar [‘bearing in mind the Locrians of the West’]: ἀλέγων: ‘caring for,’ ‘thinking of’; compare Alcaeus:

... for I do not reckon Lycus among the Muses;¹

ἀλέγω from ἀλέγειν ‘to think about.’²

128³

From a Second-Century Papyrus:

I am thrown by the wily arts of the Cyprus-born;
for whithersoever [on sea or land I flee, thither]
ranging [hath Love overtaken me.]

129

Cramer *Inedita (Oxford)*: It is asked with regard to the feminine found in Alcaeus

the soft smooth bloom of the fruiting-time

how he has come to use the form τέρενα ‘soft, smooth’; and the answer is that the genitive of τέρην is τέρενος, and the genitive is transferred to the nominative which thus becomes τέρενος with a feminine τερένη, of which the genitive is τερένης, Aeolic τερένας, as above.

130, 131

Apollonius *Pronouns* [έαυτῷ ‘to himself,’ etc.]: ... and similarly, moreover, as a single word in the seventh Book of the same Alcaeus

... and you will be your own steward.⁴

and :

... but sharing the morn with yourself a-drinking⁵

¹ cf. Hor. 1. 32. 9, who mentions Lycus, and, for the tone Cic. *N.D.* 1. 28 *naevus in articulo pueri delectat Alcaeus* etc.

² the quotation illustrates a different meaning ³ cf. Cram. *A.O.* 1. 144. 5, *E.M.* 666. 51, Fav. 354 ⁴ i. e. eat and drink whatever you like? ⁵ i. e. alone

Heph. 14 [π. κοινῆς]. ἐδὲ μέντοι ἐν τῇ προτέρᾳ συλλαβῇ τελικὸν οὐ τὸ ἄφωνον, τῆς δὲ δευτέρας ἀρκτικὸν τὸ ὑγρόν, οὐκέτι γίνεται κοινὴ <ἢ> συλλαβή, ἀλλὰ ἀντικρὺς μάκρα, ὡς παρὰ Ἀλκαίῳ.

Ἐκ μ' ἔλασας ἀλγέων

H'

ΕΠΑΙΝΗΣΙΩΝ¹133² πρὸς Ἀντιμενίδαν

Strabo 13. 617 ἄνδρας δ' ἔσχεν (ἢ Μιτυλήνη) ἐνδόξους τὸ παλαιὸν μὲν Πιττακὸν, ἕνα τῶν Ἐπτὰ Σοφῶν, καὶ τὸν ποιητὴν Ἀλκαῖον καὶ τὸν ἀδελφὸν Ἀντιμενίδαν, δὺν φησιν Ἀλκαῖος Βαβυλωνίοις συμμαχοῦντα τελέσαι μέγαν ἀθλὸν καὶ ἐκ πόνων αὐτοὺς ρύσασθαι κτείναντα ἄνδρα μαχαίταν βεσιληΐων παλαιστάν, ὃς φησι, κ.τ.λ.

Heph. 63 [π. ἀντισπαστικοῦ]. τὸ δὲ ἀκατάληκτον (τῶν τριμέτρων) τὸ μόνην τὴν τελευταίαν ἔχον λαμβικὴν καλεῖται Ἀσκληπιάδειον, οἷον τὸ Ἀλκαίου.

Ἡλθεις ἐκ περάτων γᾶς ἐλεφαντίναν
λάβαν τῷ ξίφεος χρυσοδέταν ἔχων,

¹ this title, being founded on an emendation of *fr. 138*, is uncertain; if right, the Aeolic form with *η* would seem to point either to A. himself or some early Lesbian as first collector of the poems ² ll. 1-2 Heph., 3-7 *E. g.*, 8-10 O. Müller, 3 and 5-10 from Str., who shows that the name was in the poem (and without ictus-lengthening it is im-

ALCAEUS

132

Hephaestion *Handbook of Metre* [on 'common' syllables]: If, however, the mute is the final sound of the first syllable,¹ and the liquid the initial sound of the second, the first syllable is not then, as in the previous case, 'common' or doubtful, but altogether long; compare Alcaeus:

You have made me forget all my sorrows

BOOK VIII²

ENCOMIA

133³ To ANTIMENIDAS

Strabo *Geography*: Mytilene has had many famous citizens. In ancient times there was Pittacus, one of the Seven Sages, and the poet Alcaeus and his brother Antimenidas, of whom Alcaeus tells that while fighting for the Babylonians he performed a mighty deed and saved them from troubles by slaying a warrior, as he says, etc.

Hephaestion *Handbook of Metre* [on the antispastic]: The acatalectic trimeter which has the last 'meter' iambic is called the Asclepiad, for instance Alcaeus:

You have come from the ends of the earth, [dear

¹ in the example *έκ*; cf. Atil. Fort. 302 K. who says Hor. took the metre of *Non ebur nec aureum*, *Od.* 2. 18, from Alc. who often used it ² I have placed here unclassifiable fragments of a personal type ³ cf. Liban. I. 406

possible in any Lesbian metre), 4–5 from Hesych. (= B 153) *τετραμαρήων πλίνθων τετρα πλ. κατὰ τέγματα Ἀλκαῖος* (so B-E, cf. *τετεγδσμενοι* 28: mss *τετραβαρ. πλ. κατ τάγματα*)

403

D D 2

LYRA GRAECA

e. g. [φίλ' Ἀντιμμενίδα, τῷ ποτὰ χράμενος]¹
 τοῖσι τετραμαρήων κατὰ τέγματα
 5 πλίνθων ναιετάοισιν Βαβυλωνίοις
 συμμάχεις ἐτέλεστας μέγαν αὔεθλον
 κάκ πόλλαν ὄνιαν ἀσφε² Φερύσσαο
 κτένναις ἄνδρα μαχαίταν βασιλη̄ων³
 παλαίσταν ἀπυλείποντα μόναν ἵαν⁴
 10 παχέων ἀπὺ πέμπων

134

Ox. Pap. 1233. 11. 10-11

.]Βαβύλωνος ἥρας
]ν Ἀσκάλωνα

135

Нагроогр. 168 Σκυθικαὶ . . . εἰδός τι ὑποδήματός εἰσιν αἱ
 Σκυθικαὶ καὶ Ἀλκαῖος ἐν η'.⁵

καὶ Σκυθίκαις ὑπαδησάμενος

136

Et. Mag. 513. 33

Κίκις⁶

σημαίνει τὸν ἀδελφὸν τοῦ Ἀλκαίου· γίνεται παρὰ τὸ κίκυς ὁ
 σημαίνει τὴν ἴσχύν.

¹ Ἀντιμμ. cf. δγκρέμμασαν 121, δννώρινε 72: τῷ relative
 supplying needed epithet to τῷ ξίφεος ² necessary to the
 syntax ³ B: mss -ηων ⁴ μόναν ἵαν Ahr: mss μόνον μίαν
⁵ mss also ἐν νῇ, ἐν κ' ⁶ prob. dimin. of e. g. Κίκερμος Fick:
 mss κίκις . . . κίκυς

ALCAEUS

Antimenidas,] with the gold-bound ivory heft of the sword [with which, fighting for the Babylonians who dwell in houses of bricks four hands long,¹ you performed a mighty deed and saved them all from grievous troubles] by slaying a warrior who wanted but one palm's breadth of five royal cubits of stature.

134

From a Second-Century Papyrus :

. . . of sacred Babylon . . . Ascalon . . .²

135³

Harpocration *Lexicon to the Attic Orators*: Σκυθικαὶ . . .
'Scythians' are a kind of shoe; compare Alcaeus Book viii:

and shod with Scythians

136

Etymologicum Magnum :

Cicis

is the brother of Alcaeus; from κίκυς, meaning 'strength.'

¹ the usual size of a Babylonian brick *temp.* Nebuchadnezzar is about $12 \times 12 \times 3\frac{1}{2}$ in.; these bricks often bear his name, cf. Layard *Nineveh*, p. 296; the palm's breadth or hand was rather over 3 in. ² prob. ref. to Antimenidas³ service with Nebuchadnezzar in Palestine ³ cf. Suid.

LYRA GRAECA

137 A and B

Apoll. *Pron.* 80. 14 [ἔαντόν κ.τ.λ.]: καὶ παρὰ τοῖς Αἰολικοῖς δὲ ὡς ἐν παραθέσει ἀνεγνώσθη· (Sa. 15):

ἔμ' αὐτῷ παλαμάσομαι
ἀλλὰ μίχεται¹ τό·

. νόον δὲ Φαύτῳ
πάμπαν ἀέρρει.²

ἄπερ ἀσύνηθες ἐν ἀπλότητι μὴ οὐχὶ τὸ εἰ προσλαμβάνειν, καὶ ξτι δυοῖς παρὰ τῷ ἀντῷ Ἀλκαίῳ (130)

138

Hesych. ἔπαινος· τὰς κρίσεις καὶ τὰς συμβουλίας καὶ τὰς ἀρχ<αιρ>εσίας. Σοφοκλῆς Θυέστη Σικυωνίφ καὶ Ἀλκαῖος ταῖς ἔπαινήσεσιν.³

139

Vet. Et. Mag. Miller 57 ἀχνάσδημι, ὡς παρ' Ἀλκαίῳ·

'Αχνάσδημι κάλως· οὕτε γὰρ οἱ φίλοι.⁴

140

Procl. Hes. *Op.* 719 [εἰ δὲ κάκον εἴπης, τάχα κ' αὐτὸς μεῖζον ἀκούσας]· Ἀλκαῖος·

. . . . αἱ Φείποις τὰ θέλης, ἀκούσαις
τά κ' οὐ θέλης.⁵

¹ miss ἔμάχετο ² νόον Bast: mss νόω: δὲ Φαύτῳ Ahr: mss δ' ἔαντω: Ap. read δὲ αὐτῷ ³ E 'in the Encomia' (see p. 402 n. 1): miss ἀλκέοι ταῖς ἔπαινήταισιν (ται corr. to τε) ⁴ E, cf. Plat. *Symp.* 194a εὖ καὶ μάλ' ἄν φθονοι, *Theaet.* 156a μάλ' εὖ δμουσοι, *Dead Adonis* 32: miss κακῶς: οὕτι E.M.: I'et. E.M. οὕτε ⁵ (subjunctive) E bis: miss θέλεις

ALCAEUS

137 A¹ and B

Apollonius *Pronouns* [on reflexives]: And in Aeolic the reflexive is read as two words, as (Sa. 15) and

I shall contrive for myself

but the following is contrary:

and he heartens himself altogether;

which is unusual in having the simple form without the *e* ; and moreover similarly in the same Alcaeus : (*fr.* 130).

138

Hesychius ἔπαλνος ‘praises’: decisions, recommendations, elections; Sophocles in the *Thyestes Sicyonius*; and Alcaeus in the *Encomia*.

139²

Old Etymologicum Magnum: *ἀχνάσθημι* ‘to mourn’ as in Alcaeus :

Deeply do I mourn, for my friends are nothing worth.

140³

Proclus on Hesiod *Works and Days* [If thou sayest an ill thing, soon shalt thou hear a greater thyself]: compare Alcaeus :

If you say what you choose, you will hear what you choose not.

¹ also in Cram. *A.P.* 4. 35. 16, Cyrill. 185. 3, Suid. ² cf. *E.M.* 181. 44 ³ cf. *Paroem.* 1. p. 285; metre as 124

LYRA GRAECA

141

Sch. Ar. Ar. 1410 [ὤρνιθες τίνες οἵδ' οὐδὲν ἔχοντες πτεροποικίλοι, τανυσίπτερε ποικίλα χελιδοῦ;]. τίνες παρὰ τὸ Ἀλκαῖον.

"Ορνιθες τίνες οἵδ' ὀκεάνω γᾶς τ' ἀπὸ περράτων
ἥλθον πανέλοπες ποικιλόδερροι τανυσίπτεροι;¹

142

Hdln. π.μ.λ. (2. 933. 14 Lentz) δὲ γοῦν Ἀλκαῖος κείνοθεν
ἐστὶν ὃπου ἀποφήνατο αὐτό·

αἱ γὰρ κἄλλοθεν ἥλθη² αἱ δὲ φάη κήνοθεν
ἔμμεναι²

143

Sch. Il. 21. 319 (Nicole 1. 203): χέραδος· Ἀπολλόδωρος τὸ
πλῆθος τῶν θαλαττίων καὶ ποταμίων λίθων, οὓς ἡμεῖς τροχάλους.
οἱ δὲ χειράδια³ καλοῦσιν ὕντας χειροπληθεῖς. ἔστι δὲ ἡ λέξις παρὰ
Ἀλκαῖῳ.

αἱ δὴ μὰν χέραδος μὴ εὐ βεβάωτ' ἐργάσιμον
λίθον
κίνης,⁴ καὶ κε Φίσως τὰν κεφάλαν ἀργαλίαν
ἔχοις.

144

Sch. Od. 21. 71 [ἐπισχεσίην]: καὶ Ἀλκαῖος·

οὐδέ τι μυννάμενος ἄλλυι τὸ νόημα . . .⁵
ἀντὶ τοῦ προφασιζόμενος, ἄλλαχοῦ ἀποτρέπων τὸ ἑαυτοῦ νόημα.

¹ γᾶς τ' Heck.-Blf.: mss γὰρ: ἥλθον: mss also ἥνθον
² αἱ δὲ φάη (opt.) E, al = ἀεί, δέ in apod.: mss δὲ φοι: *B* τόδε
³ φαῖ (= φαίη) ³ ms χερμάδια ⁴ E (ορ μὴ βεβάωτ')? cf.
 Hesych. βεβάως· βεβηκώς, ἴστάμενος): mss μὴ βεβάως κ.τ.λ.:
⁵ ἔχοις: ms ἔχοι ⁶ μύνν. pres. partcp. μυνάομαι Hfmp.: mss
 μυν.: ἄλλυι Seid.: mss Sch. ἄλλα, Eust. ἄλλο

ALCAEUS

141

Scholiast on Aristophanes *Birds* [What birds are these that have nothing at all, birds motley-winged, O motley swallow of widespread wing?¹]: Some commentators say this is from Alcaeus' lines:

What birds are these which have come from the ends of the earth and the ocean, wildgeese of motley neck and widespread wing?

142

Herodian *Words without Parallel*: Alcaeus sometimes actually uses the form *κείνοθεν* 'thence'; compare:

For even if he comes from another place, he can always say that he is come from that.²

143

Scholiast on *Iliad*: *χέραδος* 'stone-heap': according to Apollodorus this means a quantity of stones from the sea or from a river, which we call pebbles; others call them *χεράδια* or 'hand-stones' because one of them just fills the hand. The word occurs in Alcaeus:

If you move from a stone-heap a block of stone that is not firm set, then 'tis like you will get a sore head.

144³

Scholiast on *Odyssey* ['pretext, prevarication']: compare Alcaeus:

. . . nor prevaricating his intent at all;
that is, excusing or cloaking, turning his intention elsewhere.

¹ called a *σκόλιον* or drinking-song in l. 1416, but this may not be technically accurate for the original ² emendation and translation uncertain ³ cf. Eust. *Od.* 1901. 52, *E.M.* 594. 55, *Matr. An.* 389

LYRA GRAECA

145

Vet. Et. Mag. Reitz. δήω σημαίνει τὸ εύρισκω ἀπὸ τοῦ δέω,
ἢ σημαίνει τὸ εὑρίσκειν, οὐ μέμνηται Ἀλκαῖος.

ἔγω μὲν οὐ δέω τάδε μαρτύρευτας:¹
κατ' ἔκτασιν δήω.

146

Hdn. π.μ.λ. (2. 941. 28 Lentz) . . . μάθος. Ἀλκαῖος.
ἀπ πατέρων μάθος²

147, 148

Apoll. *Prov.* 95. 14 [ἀμέων]. δομοῖῶς Αἰολεῖς. Ἀλκαῖος. (78).
ἐπὶ δὲ τῆς συνάρθρου·

πατέρων ἄμμων
καὶ τῇ ἐντελεστέρᾳ·
ἄμμετέρων ἀχέων³

149

Strabo 1. 37 [π. Νείλου]. τὸ δὲ πλείστι στόμασιν ἐκδιδόναι
κοινὸν καὶ πλειόνων, ὥστ' οὐκ ἀξιον μνήμης ὑπέλαβε (δ 'Ομηρος),
καὶ ταῦτα πρὸς εἰδότας· καθάπερ οὐδ' Ἀλκαῖος, καίτοι φῆσας
ἀφίχθαι καὶ αὐτὸς εἰς Αἴγυπτον.

150⁴

Plut. *Dir. Am.* 5 χάριεν γὰρ ἄμα ταῖς ἡδυναῖς συνεκλιπεῖν
τὰς ἐπιθυμίας, ἀς μήτε ἄνδρα φησὶν Ἀλκαῖος διαφυγεῖν μήτε
γυναῖκα.

e. g. ὡν ἐπιθυμίαις
οὔτ' ἄνηρ ζαπέφυγγ' οὔτε γύνα ποτά.

¹ mss also μέν κ' οὐ and ταῦτα: Hesych. expl. δήεις and

ALCAEUS

145¹

Old Etymologicum Magnum: δέω· this means 'I find,' from δέω with the same meaning used by Alcaeus:

For my part I find no witnesses of this;²
lengthened to δήω.

146

Herodian Words without Parallel: μάθος 'learning'; compare Alcaeus:

We learn from our fathers.³

147, 148

Apollonius *Pronouns* [ἀμεῶν 'of us']: Similarly in Aeolic: compare Alcaeus (78); and in the adjectival form ἀμμών; compare:

of our fathers

and the fuller form ἀμμετέρων; compare
of our troubles

149

Strabo *Geography* [on the Nile]: Its entering the sea by several mouths, however, is a characteristic it shares with other rivers, so that Homer did not consider it worthy of mention, particularly as it was well-known to his audience. Nor is Alcaeus more communicative, although he declares that he had been in Egypt himself.

150

Plutarch *Love of Riches*: For it is a good thing that we leave behind along with the pleasures (of love) the desires that belong to them, desires which according to Alcaeus are escaped neither by man nor woman.

¹ cf. E.M. 264. 19 ² or 'I shall find' ³ or perh.
'We learn by suffering'

δήει as futures in sense ² Nauck ἀπ παθέων μ. cf. proverb
πάθος μάθος ³ mss ἀχαιῶν ⁴ cf. 115: ζαπ. = διαπέφευγε

LYRA GRAECA

151

Ath. 3. 73 e [π. σικύου]. Ἀττικοὶ μὲν οὖν ἀεὶ τρισυλλάβως,
Ἄλκαιος δέ·

. . . δάκη τῶν σίκυων.¹

φησίν, ἀπὸ εὐθείας τῆς σίκυς, ὡς στάχυς στάχυος.

152

Hesych. τετράFων· ὅρνεόν τι· Ἄλκαιος·

τετράFωσιν ἀήδονας²

153³

Vcl. Et. Mag. Reitz. σισύρνας καὶ σισύρας· τὰ δασέα δέρματα
τὰ τετριχωμένα· καὶ Ἄλκαιος δὲ μελοποιός·

ἔνδυς σισύρναν

154⁴

Zenob. Paroem. 1. 31 (cf. 2. 61)

ἀντὶ κάκω κύνος ὑν ἀπαίτεις.⁵

ἐπὶ τῶν κακὰ⁶ ἀντὶ τῶν κακῶν ἀπαιτούντων.

155⁴

Apostol. Paroem. 2. 669 (cf. 2. 525)

φεύγων τέφραν εἰς ἀνθρακίαν πέτεν.⁷

ἐπὶ τῶν ἀπὸ ἡττόνων χείροσι περιπεσόντων κακοῖς.

¹ miss δάκη φησί τ. σικύων: σίκυων *E* or the example would not prove Ath.'s statement; cf. Sa. 87 ² *B-E*: miss τετράδαν· δ. τι· Ἄ. | τετράδυσιν· ἀήδονας ³ added by Hfm.

ALCAEUS

151

Athenaeus *Doctors at Dinner* [on cucumbers]: In the Attic dialect the word is always of three syllables, but Alcaeus says :

. . . takes bites of the cucumbers ;

σίκων being from a nominative *σίκυς*, as *στάχυς* 'ear of corn,' genitive *στάχυος*.

152

Hesychius *Glossary*: Pheasant : A kind of bird ; Alcaeus : [compare] nightingales to pheasants [in song]

153

Old Etymologicum Magnum : *σισύρα* and *σισύρα* : thick skins covered with hair ; compare the lyric poet Alcaeus : clad in a skin

154

Zenobius *Proverbs* :

Asking for a pig in place of a bad dog ;¹
a saying used of those who ask for a bad thing to replace a bad thing.

155

Apostolius *Proverbs* :

In fleeing the ashes he's fallen into the coals ;
a saying used of those who fall from less into greater misfortune.

¹ ref. perh. to one of the tyrants

⁴ added by *E* ; metre 'Alcaic' ⁵ mss *κακοῦ*, *κακῆς* and
ἀπαιτεῖς ⁶ mss also *καλὰ* ⁷ mss *τ. φ.* and *ἐπεσεύ*

LYRA GRAECA

Θ' καὶ Ι'

ΣΚΟΛΙΩΝ

156¹

Berliner Klassikertexte 5. 2. 9810

- ' . . [πᾶ χρῆ]ν ἀρύστηρ' ἐσκέραμεν μέγαν ;
 [τί τόσο]α μόχθης, τοῦτ' ἔμεθεν σύνεις
 [ώς οὐ τι] μὴ τῷξανος² ἄλλως
 [ἄμμαρ ἔ]μοι μεθύων ἀείσης ;
- 5 [τί δὴ θα]λάσσας φειδόμεθ', ὡς κάρον
 [χειμω]νοείδην αἰθρον ἐπήμενοι ;
 [αἱ δὲ ἐνσ]τάθεντες ὡς τάχιστα
 [τάν τε χ]άδον³ καμάκων ἔλοντες
- 10 [ἀπ νᾶα] λύσαμεν, προτ' ἐνώπια
 κέρα τρό]πουντες, καὶ κ' ιθαρώτεροι
 [φυίημ]εν ἵλλαεντι θύμῳ
 [κάτε κ' ᾧ]μύστιδος ἔργον εἴη.'
- [νώθην] δ'⁴ ὄνάρταις χέρρα σύ μοι ἐμμάτων
 [‘Ο παῖς,’ ἔφαισ]θ', ‘ἔμῳ φ[ερέ]τω κάρα
 e.g. [γνόφαλλον· οὐ γὰρ] εἰστίθησιν
 [εἰς τὸ πλοιὸν μ' ὅ]δε τἆδ' ἀοίδᾳ.
- 20 [οὔτοι σὺ τὸν νῶν,] ἄγρι' ἄυτά, μοι
 κίνης, ὅ γε βρύχων] ἄτε πῦρ μέγα
 [οὐ βρατέραν ἔλαν⁵] τίθησθα
 [τάνδε φέρην, χαλεπωτέραν δέ.]

¹ restored by E, C.R. 1909. 72, 1917. 9 ² adj. ³ handle,

ALCAEUS

Books IX AND X

DRINKING SONGS

156

From a Second-Century Papyrus :

' . . . What need to have mixed in the great bowl ? Why labour so, when I tell you that I will never have you to waste the livelong day in wassailing and song ? O why spare we to use the sea, suffering the winter-cool freshness of the morning to pass like a drunken sleep ? If we had but gone quickly aboard, taken hold of the tiller, and loosed the ship from her moorings the while we turned the sailyard to front the breeze, then merrier should we be and light of heart, and it would be as easy work as a long draught of wine.' But hanging a [listless] arm upon my sleeve you cried, '[The lad] may bring [a cushion] for my head ; for this fellow's song doth not put me [in his boat. Never think you disturb my mind,] you wild clamourer, [though with your roaring] like a great fire you make it [harder rather than easier to bear this heat.]'

tiller, cf. *χανδάνω, λαβή λαμβάνω* ⁴ δ': Ρ τ ⁵ ἔλαυ = εἴλην,
cf. Hesych. *γέλαυ* (i. e. *Fέλαυ*)

LYRA GRAECA

157

Ath. 10. 430 a κατὰ γὰρ πᾶσαν ὥραν καὶ πᾶσαν περίστασιν πίνων δὲ ποιητὴς οὗτος ('Αλκαῖος) εὑρίσκεται· χειμῶνος μὲν ἐν τούτοις·

Νεύει μὲν ὁ Ζεῦς, ἐν δέ ὁράνῳ μέγας
χείμων, πεπάγαισιν δέ ὑδάτων ρόαι·¹

5 κάββαλλε τὸν χείμων', ἐπὶ μὲν τίθεις
πῦρ, ἐν δὲ κέρναις οἰνον ἀφειδέως
μέλιχρον, αὐτὰρ ἀμφὶ κόρσα
μάλθακον ἀμφιδύω² γνόφαλλον.

158

Ibid. . . . ἐν δὲ τοῖς συμπτώμασιν·

Οὐ χρῆ κάκοισι θῦμον ἐπιτρέπην.³
προκόψομεν γὰρ οὐδεν, ἀσάμενοι
σ',⁴ ὡς Βύκχι· φάρμακον δέ ἄριστον
οἰνον ἐνικαμένοις μεθύσθην.

159⁵

Ibid. 15. 674 c ἐκάλουν δὲ καὶ οἷς περιεδέοντο τὸν τράχηλον
στεφάνους ὑποθυμίδας, ὡς 'Αλκαῖος ἐν τούτοις·

ἀλλ' ἀνήτω μὲν περὶ ταῖς δέραισι
περθέτω πλέκταις ὑπαθύμιδάς τις,
καὶ δὲ χεινάτω μύρον ἀδυ κὰτ τῷ
στήθεος ἄμμι.

¹ νεύει E, cf. Anacr. 6, Hor. *Epid.* 13. 1 : mss ὕει, but rain is incompatible with frost: Heck. νίφει: mss also ἐκ δ'
² imp. mid. E: mss ἀμφι, ἀμφὶ from above ³ θῦμον Steph.: mss μῆθον ⁴ ἀσάμενοι σ'(οι) δ E: mss ασαμενοι δ,

ALCAEUS

157¹

Athenaeus *Doctors at Dinner*: For the poet Alcaeus is found drinking at every time and on every occasion ; in the winter in these lines :

The Sky-God bows himself ; there is a great storm in the heavens, the streams of water are frozen fast. . . . Defy the storm with a good fire and a bountiful mixing of honey-sweet wine, and then put a soft cushion on either side your brow.

158

The Same : . . . and in his misfortune, in this passage :

It is ill yielding the heart to mischance ; for we shall make no advance if we weary of thee, O Bacchus, and the best medicine is to call for wine and drink deep.

159²

The Same : They called the garlands which they used to tie round their necks *hypothymides* ; compare Alcaeus :

But let them put garlands woven of anise about our necks and pour sweet myrrh over our bosoms.³

¹ cf. Hdn. π.μ.λ. 7. 27 Lentz, Long. *Past.* 3. 3 ² cf. Poll. 6. 107, Sch. Theocr. 7. 63, Ath. 678 d ³ ll. 3-4 put here by *B* from Ath. 687 d ‘and that bravest and moreover most warlike of poets, Alcaeus, says “And pour, etc.”’

ἀσάμενος ὁ ⁵ ll. 1-2 here, 3-4 Ibid. 687 d καὶ δὲ ἀνδρειότατος δὲ προσέτι δὲ καὶ πολεμικ<ώτατ>ος ποιητὴς Ἀλκαῖος ἔφη ‘καδ κ.τ.λ.

417

VOL. I.

E E

LYRA GRAECA

160

Arist. *Pol.* 1285 a 33 ἥρχον δ' οἱ μὲν (τῶν αἰσυμνητῶν) διὰ βίου τὴν ἀρχὴν ταῦτην, οἱ δὲ μέχρι τινῶν ὡρισμένων χρόνων ἡ πράξεων, οἷον εἴλοντό ποτε Μυτιληναῖοι Πιττακὸν πρὸς τοὺς φυγάδας ὧν προειστήκεσαν Ἀντιμενίδης καὶ Ἀλκαῖος δὲ ποιητής. δηλοῖ δ' Ἀλκαῖος διὰ τύραννον εἴλοντο τὸν Πιττακὸν ἔν τινι τῶν Σκολιῶν Μελῶν ἐπιτιμᾷ γάρ διτι.

. . . . φώνᾳ δ' ἀθρῷ¹ τὸν κακοπάτριδα
Φίττακον² πόλιος τᾶς ἀχόλω καὶ βαρυδαίμονος
ἐστάσαντο τύραννον μέγ' ἐπαίνευτες³ ἀόλλεες.

161⁴

Procl. Hes. *Op.* 584 [ἥμος δὲ σκόλυμός τ' ἀνθεῖ καὶ ἤχεται τέττιξ | δενδρέψεψέ διέβιενος λιγυρῆν καταχεύατ' ἀοιδὴν | πυκνὸν ὑπὸ πτερύγων, θέρεος καματώδεος ὄρη, τῆμος πιθαταί τ' αἴγες καὶ οἶνος ἀριστος, | μαχλόταται δὲ γυναικες, ἀφαυρότατοι δέ τοι ἄνδρες | εἰσὶν, ἐπεὶ κεφαλὴν καὶ γούνατα Σείριος ἄζει]. τοιαῦτα δὲ καὶ τὸν Ἀλκαῖον ἄζειν.

Τέγγη πλεύμονας οἴνῳ· τὸ γὰρ ἄστρον περι-
τέλλεται,
ἀ δ' ὥρα χαλέπα, πάντα δὲ δίψαισ' ὑπὰ καύ-
ματος,
ἄχη δ' ἐκ πετάλων Φύδεα τέττιξ <ἐπιδενδρίων>⁵
ἀνθη δὲ σκόλυμος· νῦν δὲ γύναικες μιαρώταται⁶
5 λέπτοι δ' ἄνδρες ἐπεὶ καὶ κεφάλαν καὶ γόνα
Σείριος
ἄζει⁷

¹ Reis.-E from Plut. where the form φωναὶ, i.e. φώνᾳ, shows that ἄ. φ. is not his rendering of ἀόλλεες: not in Arist.

² E, so Sch. 41, Lesb. coin Mion. *Sup.* 6. p. 64, cf. Poll. 2. 175 where mss Ψιττακόν: mss here Πιττ.

³ ἀχόλω Schn. ‘restless,’ cf. χαλάω and Hesych. χαλιδ· ἡσυχία: ἐπαίνευτες Ahr: mss -νέοντες ⁴ πάντα κ.τ.λ. only in Ath. ⁵ Φύδεα Graevius-Seid: mss τάδε ἄν: ἐπιδενδρίων E, cf. Jul. *Ep.* 24:

ALCAEUS

160¹

Aristotle *Politics*: Some *aesymnetes* ruled for life, others only for definite periods or till they had accomplished definite tasks, as the Mytileneans chose Pittacus to deal with the exiles under Antimenidas and the poet Alcaeus. Now Alcaeus shows that Pittacus was elected tyrant in one of his *Drinking-songs*, where he chides his fellow-countrymen saying :

With one voice they have set up the base-born Pittacus to be tyrant of their spiritless and ill-starred country, shouting his praise by their thousands.²

161³

Proclus on Hesiod *Works and Days* ['When the artichoke flowers and the singing cricket sits upon the tree pouring down a sweet shrill song continually from beneath his wings, in the time when summer is wearisome, then are goats fattest and wine at its best, then are women most wanton, but men at their weakest; for Sirius parches head and knees'] : Alcaeus sings in like strain :

Soak your throttle in wine;⁴ for the star is coming round again,⁵ the season is hard to bear with the world athirst because of the heat; the cricket sounds sweetly from the leaves of the tree-top, and lo! the artichoke is blowing; now are women at their sauciest, but men lean and weak because Sirius⁵ parches both the head and the knees.

¹ cf. Dion. Hal. 5. 73, Plut. *Amat.* 18 ² cf. Plut. *Erot.* 18
³ cf. Ath. 10. 430 b, 1. 22 e, Gell. 17. 11. 1, Macrob. *Sat.* 7. 15. 13, Plut. *Symp.* 7. 1, Eust. *Od.* 1612. 14, II. 890. 47, Plut. *Stoic. repug.* 29, Plin. *N.H.* 22. 43 ⁴ throttle : the Greek is 'lungs' ⁵ i. e. the dog-days are coming

for 2½ ll. read here by *B* see Sa. 94 ⁶ mss ἀνθεῖ δὲ καὶ σ. and μαρ. γυν. ⁷ mss λεπ. δέ τοι: ἐπειδὲ καὶ: mss ἐπειδὲ γόνα *B*, cf. Steph. Byz. s. γόννος: mss γόνατα

LYRA GRAECA

162

Ath. 1. 22 f (after 161. 1-2) . . . καὶ ἀλλαχοῦ.

Πώνωμεν,¹ τὸ γὰρ ἄστρον περιτέλλεται.

163

Ibid. 10. 430 c πῶς οὖν ἔμελλεν δὲ ἐπὶ τοσοῦτον φιλοκότητης ('Αλκαῖος) νηφάλιος εἶναι καὶ καθ' ἕνα καὶ δύο κυάθους πίνειν; αὐτὸν τὸ ποιημάτιον, φησὶ Σέλευκος, ἀντιμαρτυρεῖ τοῖς οὕτως ἐνδεχομένοις· φησὶ γάρ·

Πώνωμεν.¹ τί τὰ λύχν' ὁμμένομεν; δάκτυλος
 ἀμέρα.
 καὶ δέ ἄερρε κυλίχναις μεγάλαις, ἄϊτ', ἀπ'
 οἴκιδος.²
 οἵνον γὰρ Σεμέλας καὶ Δίος υἱος λαθικάδεα
 ἀνθρώποισιν ἔδωκ'. ἔγχεε κέρναις ἔνα καὶ δύο
 5 πλήαις κὰκ κεφάλας, ἀ δέ ἀτέρα τὰν ἀτέραν
 κύλιξ
 ὠθήτω.
 ἔνα πρὸς δύο βητῶς κιρνάναι κελεύων.

164³

Ox. Pap. 1233. 32

Κατ τᾶς πόλλα π[αθοίσας κεφάλας κάκχεε μοι
 μύρον]
 καὶ κατ τῷ πολ[ίω στήθεος· αἰ γάρ τισί κ'
 ἄλγος ἦ,]

¹ Mein: mss πίν. ² E, cf. δοκίς dimin. of δοκός and E.M. 216. 48 Βύκχις: ὕνομα Αἰολικὸν παρὰ τὸ Βάκχος . . . ὡς Ἰππις καὶ οἶκος οἰκίς: mss αἱ τὰ ποικίλα (ποικίλλις): edd. Κίτα,

ALCAEUS

162

Athenaeus *Doctors at Dinner* (after fr. 161. 1-2) : . . . and in another place :

Let us drink, for the star is coming round.¹

163

The Same : How then was such a lover of drink (as Alcaeus) to be sober and take only one or two cups at a time (as Chamaeleon of Pontus interprets the phrase)? At any rate the actual song in which it occurs, testifies, as Seleucus points out, against this interpretation :

Let us drink ; why wait for the lamp-lighting ?
the day has but a finger's breadth to go. Take
down the great cups, beloved friend, from the
cupboard ; for the Son of Semele and Zeus gave
wine to make us forget our cares. Pour bumpers
in a mixture of one and two,² and let cup chase cup
around hotfoot ;³

thus bidding them expressly to mix the wine in a proportion
of one to two.

164

From a Second-Century Papyrus :

Over my long-suffering head, over my hoary
breast, pour me the unguent. If any man be in

¹ cf. p. 419 n. 5 ² i. e. one of wine to two of water
³ cf. Ath. 10. 430 a, and 11. 481 a

ποικίλαις ³ 1-2 *B-E* (*C.R.* 1914. 77) from Plut. *Qu. Conv.*
3. 1. 3 (= 42 Bergk), 3-6 *E e.g.*

LYRA GRAECA

e.g. πωνόντων. κάκα [δὴ παῖσι βρότοις ἔστ' ὅτ
 'Ολύμπιοι]
 ἔδοσαν, πέδα δ' ἄλλω[ν τόδε μοι κωύκλι μόνῳ
 πάθος]
 5 ἀνθρώπων. ὁ δὲ μὴ φ[αὶς ἄγαθον πώνεμεν
 ἔμμεναι]
 [κ]ήν[ῳ] φαῖσθ' 'Απόλ[οι]. οὐ γὰρ ἴσαισθ'
 ἄγαθον οὐδ' ὁ μῆ.]

165

Sch. Il. 8. 177 [τείχεα ἀβληχρά]. ἄλλως δὲ ἥδη αὐτὸς τὸ βλη-
 χρός σημαίνει ὡς ἐπὶ τὸ πλεῖστον μᾶλλον τὸ ἀσθενές. 'Αλκαῖος θ'.
 . . . βληχρῶν ἀνέμων ἀχείμαντοι πνόαι

166

Ath. 10. 430 b (after fr. 39. 1-2) . . . τοῦ δ' ἔαρος.
 *Ηρος ἀνθεμόευτος ἐπάϊον ἀρχομένοιο·
 καὶ προελθών.

ἐν δὲ κέρνατε τῷ μελιάδεος ὅττι τάχιστα
 κράτηρα

167

Ibid. 10. 430 c (after fr. 42) . . . καὶ καθόλου δὲ συμβουλεύων
 φησίν.

Μῆδεν ἄλλο φυτεύσης πρότερον δένδριον ἀμ-
 πέλω.¹

¹ δένδριον Ahr : mss δένδρον

ALCAEUS

pain, then let him drink. [To all men soon or late the Olympians] give misfortune, [and this woe of mine I share] with other men. And as for him that [says there is] no [good in drinking], you may say to him ‘Be hanged with you! [you know not good from bad.]’

165¹

Scholiast on the *Iliad* ['weak walls'] : The meaning of the simple form *βληχρός* without the *α* is usually 'weak' or 'light'; compare Alcaeus Book IX :

. . . the stormless breath of light winds

166

Athenaeus *Doctors at Dinner* [following *fr. 39. 1-2*] . . . and in the spring he says :

I heard the flowery Spring beginning ;
and, a little further on :

make haste and mix a bowl of the honey-sweet.

167

The Same [following *fr. 42*] . . . and indeed he gives the following general advice :

Plant no tree sooner than the vine.

¹ cf. Cram. *A.O.* 1. 95. 15, Eust. 705. 62

LYRA GRAECA

168

Ath. 2. 38c [π. μέθης]: ἀπὸ τοῦ κατὰ μέθη δὲ καταστήματος
καὶ ταύρῳ περιπέζουσι τὸν Διόνυσον . . . καὶ παράλει δὲ τὸ
τρίτον βίαιον τρέπεσθαι τοὺς ἐξαισθέντες. Ἀλκαῖος.

**ἄλλοτα μὲν μελιάδεος, ἄλλοτα
δ' ὀξυτέρω τριβόλων ἀρυτήμενοι·**

εἰσὶ δὲ καὶ θυικοὶ γύνονται τοιοῦτος δὲ ὁ ταῦρος. Εὐρετίδης
(Βαττ. 743). διὰ δὲ τὸ μάχημα καὶ θηράδεις ἔποι γύνονται. οὗτοι
καὶ τὸ παραλόνθες.

169

Tzetzes ad Lycophr. 212 οἱ οἰωνότες τὰ τοῦ λογισμοῦ
ἀπόρρητα ἐκφέρονται δθεοὶ καὶ Ἀλκαῖος φησιν.

οἶνος γὰρ ἀνθρώποισι δίοπτρον¹

170, 171

Vet. Et. Mag. Miller 258 τῶ· . . . ἔστι δὲ καὶ ῥῆμα προσ-
τακτικὸν περὶ Λιολεῖσσαν εἰσιν.

Χαῖρε καὶ πῶ τάνδε·

ὅπερ λέγεται ἐν ἑτέρῳ σύμπτωθι² . . . οἰον·

Δεῦρο σύμπτωθι.³

172⁴

Ath. 11. 481 a [π. κυλίκων] . . . καὶ ἐν τῷ δεκάτῳ.

Λάταγες ποτέονται κυλίχναν ἀπὸ Τητᾶν·

ὧς διαφόρων γινομένων καὶ ἐν Τέφω κυλίκων.

¹ ἀνθρώποισι Fick, metre as 124 or, reading δίόπτρον as
disyll., 3rd line of ‘Alcaic’: mss -νοις ² mss *Vet.* ἑτέροις
σύμπτωθι ³ E.M. om. δεῦρο adding ἀντὶ τοῦ σύμπτωθι ἦ ἐε
τοῦ πῶ τὸ πῶθι ⁴ cf. Ath. 5. 666 b, 668 d

ALCAEUS

168¹

Athenaeus *Doctors at Dinner* [on drunkenness]: It is from the condition of drunkenness that Dionysus is likened to a bull, and, through his making drunken persons violent, to a leopard. Compare Alcaeus:

drawing it sometimes honey-sweet, and sometimes
as bitter as burdocks

Some men become angry; this is like the bull; compare Euripides (*Bacchae* 743). And some through quarrelsomeness become like wild beasts; whence the comparison to a leopard.

169

Tzetzes on Lycophron: Drunken people disclose the secrets of the mind; and this is why Alcaeus says:

for wine is a spying-hole unto man.²

170,³ 171

Old Etymologicum Magnum: πῶ (the adverb) . . . and it is also imperative of a verb in Aeolic; compare:

Hail, and drink this!

which is equivalent to σύμπωθε in another passage; . . . compare:

Hither, and drink with me.

172

Athenaeus *Doctors at Dinner* [on cups, following fr. 164] . . . and in the tenth Book:

The heeltaps fly from Teian cups;⁴

thus showing that a particular kind of cup was made at Teos.

¹ cf. Eust. *Od.* 1910. 18 ² or like κάτοπτρον, ‘mirror’?
³ cf. *E.M.* 698. 51 ⁴ i. e. in the game of cottabus

LYRA GRAECA

168

Ath. 2. 38 ε [π. μέθης]: ἀπὸ τοῦ κατὰ μέθην δὲ καταστήματος καὶ ταύρῳ παρεικάζουσι τὸν Διόνυσον . . . καὶ παρδάλει διὰ τὸ πρὸς βίᾳν τρέπεσθαι τοὺς ἔξοινωθέντας. Ἀλκαῖος.

ἄλλοτα μὲν μελιάδεος, ἄλλοτα
δ' ὁξυτέρῳ τριβόλων ἀρυτήμενοι·

εἰσὶ δ' οἱ καὶ θυμικὸι γίνονται τοιοῦτος δὲ δ ταῦρος. Εὐριπίδης (Bacch. 743). διὰ δὲ τὸ μάχιμον καὶ θηριώδεις ἔνιοι γίνονται. δθεν καὶ τὸ παρδαλῶδες.

169

Tzetzes ad Lycophr. 212 οἱ οἰνωθέντες τὰ τοῦ λογισμοῦ ἀπόρρητα ἐκφαίνουσιν δθεν καὶ Ἀλκαῖος φησιν.

οἶνος γὰρ ἀνθρώποισι δίοπτρον . . . ¹

170, 171

Vet. Et. Mag. Miller 258 πῶ . . . ἔστι δὲ καὶ ρῆμα προστακτικὸν παρὰ Αἰολενσιν οἷον.

Χαῖρε καὶ πῶ τάνδε·

ὅπερ λέγεται ἐν ἑτέρῳ σύμπωθι² . . . οἷον.

Δεῦρο σύμπωθι.³

172⁴

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ὡς διαφόρων γινομένων καὶ ἐν Τέφι κυλίκων.

¹ ἀνθρώποισι Fick, metre as 124 or, reading διόπτρον as dissyll., 3rd line of ‘Alcaic’: mss -ποις ² mss Βετ. ἑτέροις σύμπωθι ³ E.M. om. δεῦρο adding ἀντὶ τοῦ σύμπωθι ἡ ἐκ τοῦ πῶ τὸ πῶθι ⁴ cf. Ath. 5. 666 b, 668 d

ALCAEUS

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Old *Etymologicum Magnum*: $\pi\hat{\omega}$ (the adverb) . . . and it is also imperative of a verb in Aeolic; compare:

Hail, and drink this!

which is equivalent to $\sigma\acute{v}\mu\pi\hat{\omega}\theta\iota$ in another passage; . . . compare:

Hither, and drink with me.

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thus showing that a particular kind of cup was made at Teos.

¹ cf. Eust. *Od.* 1910. 18

² or like *κάτωντρον*, 'mirror'?

³ cf. *E.M.* 698. 51

⁴ i. e. in the game of cottabus

LYRA GRAECA

173

Et. Mag. 639. 17 οὐδεὶς· ἴστέον δτι τοῦ¹ οὐδεὶς δτε ἴσοδυναμεῖ τῷ οὗτις δύο μέρη λόγου εἰσὶ, τό τε οὗ καὶ τὸ δεῖς· οὐδὲ γάρ ἔστι σύνθετον· εἰ γάρ ἦν σύνθετον ἡμελλε πρὸ μιᾶς ἔχειν τὸν τόνου . . . αὐτοῦ δὲ τοῦ δεῖς² τὸ οὐδέτερον δέν χωρὶς τῆς ου παραθέσεως ἔχομεν παρὰ Ἀλκαίῳ ἐν τῷ ἐνάτῳ·

καὶ κ' οὐδεν ἐκ δένος γένοιτο.

Ζηνόβιος.

174

Cram. A.P. 3. 121. 5 *Il.* 1. 39 [ἔρεψα]· μηδεὶς δὲ ἡμᾶς νεμεσητοὺς ἀποφήνειεν, ὡς εἰκῇ τὸ εἰραφιώτης γράψαντας· οὐ γάρ ἔστι τοῦ ποιητοῦ, ἀλλ' Ἀλκαίου·

Ἐρραφεώτας γὰρ ἄναξ³

175

Hdn. π.μ.λ. (2. 941. 15 Lentz) τὰ εἰς -ος λήγοντα οὐδέτερα δισύλλαβα, εἰ ἔχοι πρὸ τέλους τὸ α, συνεσταλμένου πάντως αὐτὸ ἔχει, εἰ μὴ κατὰ διάλεκτον εἴη, ὥσπερ τὸ πάρος·

ἐπὶ γὰρ πάρος ὄνιαρον ἵκυηται.

Ἀλκαῖός φησι.

176⁴

Poll. 6. 107 Ἀνακρέων . . . στεφανοῦσθαί φησι καὶ ἀνήφ, ὡς καὶ Σακφὸς καὶ Ἀλκαῖος· οὗτοι δ' ἄρα καὶ σελίνουις.

Acro ad Hor. Od. 4. 11. 3 ['nectendis apium coronis']: vel quia Alcaeus frequenter se dicit apio coronari.

¹ *E*: mss τὸ ² *E*: mss οὐδεὶς ³ *Ἐρραφεώτας E*: mss -τοῦ from οὐ γὰρ above ⁴ cf. 159

¹ cf. *Gram. Gr.* 3. 301, *Bek. A.* 3. 1362

³ this epithet

ALCAEUS

173¹

Etymologicum Magnum [on the word *οὐδεὶς* ‘nobody’]: It should be noted that when it is equivalent to *οὐτις* there are two parts of the word *οὐδεὶς* ‘nobody,’ namely *οὐ* and *δεὶς*; it is not a compound. If it were, it would have the accent on the syllable before . . . The neuter of the actual word *δεὶς* (‘any man’) is found used apart from the *οὐ* (‘not’) in the 9th Book of Alcaeus:

and nothing will come of anything;

Zenobius.

174

Cramer *Inedita (Paris)* on the *Iliad* [‘I roofed’]: Let no one blame us for writing *εἰραφιώτης* without due consideration; for it is not Homer’s word but Alcaeus’; compare

for the Lord Eirapheotes²

175

Herodian *Words without Parallel*: Disyllabic neuters ending in *-os*, if they have alpha in the penultimate always have it short, unless it be in dialect, as *πάπος* ‘decrepitude’ in Alcaeus; compare:

for woeful decrepitude is coming.³

176

Pollux *Vocabulary*: Anacreon . . . says that he crowned himself with anise, and so say Sappho and Alcaeus; these two poets also speak in this connexion of celery (or parsley).

Acro on Horace [‘parsley for weaving garlands’] . . . or else because Alcaeus often speaks of his being crowned with parsley.

of Bacchus was variously explained, e.g. because after his premature birth he was ‘stitched up’ (*ἔρραφθαι*) in the thigh of Zeus * metre 86

427

LYRA GRAECA

177

Ath. 11. 478 b [π. ποτηρίων]. τὰ μέντα ποτήρια
κότυλοι,
ὡν καὶ Ἀλκαῖος μνημονεύει.

428

ALCAEUS

177

Athenaeus *Doctors at Dinner* [on drinking-cups]: One-handled drinking-cups were called *κότυλοι*
goblets

and are mentioned by Alcaeus.

429

TABLES

COMPARING THE NUMERATION ADOPTED IN THIS EDITION
(*E*) WITH THOSE FOLLOWED BY BERGK IN HIS
'POETAE LYRICI GRAECI' OF 1882 (BGK.) AND
HILLER-CRUSIUS IN THEIR 'ANTHOLOGIA LYRICA' OF
1913 (HIL.)

ALCMAN

Bgk.	<i>E</i>	Bgk.	<i>E</i>	Bgk.	<i>E</i>	Bgk.	<i>E</i>
1	8	26	26	51	21	75	141
2	9	27	27	52	132	76	137
3	10	28	28	53	52	77	78
4	12	29	31	54	30	78	79
5	11	30	32	55	133	79	134
6	13	31	33	56A	59	80	135
7	14	32	35	56B	60	81	142
8	15	33	46	57	63	82	80
9	2B	34	47	58	64	83	85
10	2C	35	62	59	50	84	86
11	29	36}	130	60	36	85A	81
12	3	37}		61	65	85B	82
13	{ 5	38	131	62	66	86	58
	6	39	61	63	67	87	89
14	7	40	53	64	68	88	90
15	1	41	54	65	69	89	91
16	16	42	55	66	37	90	136
17	18	43	56	67	70	91	143
18	19	44	57	68	71	92	144
19	22	45	43	69	72	93	92
20	23	46	44	70	73	94	93
21	24	47	45	71	74	95	94
22	87	48	48	72	75	96	95
23	1	49	Anacr.	73	76	97	38
24	2A	44		74A	77	98	20
25	25	50	51	74B	138	99	145

Bgk.-E] NUMERATION TABLES

Bgk.	<i>E</i>	Bgk.	<i>E</i>	Bgk.	<i>E</i>	Bgk.	<i>E</i>
100	88	115	146	129	120	144	157
101A	39	116	107	130	148	145	124
101B	96	117	139	131	121	146A	40
102	83	118	{ 108	132	149	146B	158
103	84		{ 109	133	161	147A	159
104	97	119	110	134	122	147B	127
105	98	120	111	135	150	148	34
106	99	121	112	136A	123	149	128
107	101	122	113	136B	151	150	23
108	102	123	147	137	152	151	129
109	100	124	114	138	153	152	41
110	4	125	115	139	154	153	160
111	103	126	116	140	125	p. 78	42
112	104	127	117	141	155		162
113	105	128A	118	142	126		163
114	106	128B	119	143	156		

Hil.	<i>E</i>	Hil.	<i>E</i>	Hil.	<i>E</i>	Hil.	<i>E</i>
1	{ 8	17	46	35	72	54	22
	{ 12	18	47	36	73	55	23
	{ 13	19	44	37	74	56	131
2	2B	20	45	38	71	57	81
3	9	21	69	39	75	58	82
4	16	22	<i>Adesp.</i>	40	76	59	25
5	1	23	31	41	77	60	62
6	29	24	19	42	2C	61	130
7	2A	25	Anacr.	43	14	62	48
7a	18		44	44	130	63	64
8	26	26	52	45	138	64	50
9	27	27	60	46	141	65	36
10	53	28	10	47	142	66	66
11	54	29	<i>Adesp.</i>	48	78	67	37
12	55	30	28	49	137	68	70
13	<i>Adesp.</i>	31	32	50	79	69	58
14	21	32	87	51	134	70	89
15	61	33	56	52	135	71	59
16	43	34	24	53	<i>Adesp.</i>	72	57

ALCMAN

[Hil.-E]

Hil.	E	Hil.	E	Hil.	E	Hil.	E
73	15	82	67	90	144	99	39
74	33	83	68	91	92	100	<i>Adesp.</i>
75	35	84	80	92	93	101	<i>Ad.</i>
76	51	85	85	93	94	102	<i>Ad.</i>
77	132	86	86	94	95	103	<i>Ad.</i>
78	30	87	91	95	38	104	<i>Ad.</i>
79	133	88	136	96	20	105	<i>Ad.</i>
80	63	88a	162	97	145		
81	65	89	143	98	88		

E	Bgk.	Hil.	E	Bgk.	Hil.	E	Bgk.	Hil.
1	23	5	24	21	34	50	59	64
2 _A	24	7	25	25	59	51	50	76
2 _B	9	2	26	26	8	52	53	26
2 _C	10	42	27	27	9	53	40	10
3	12	—	28	28	30	54	41	11
4	110	—	29	11	6	55	42	12
5 ₁ 6 ₂	13	—	30	54	78	56	43	33
7	14	—	31	29	23	57	44	72
8	1	1	32	30	31	58	86	69
9	2	3	33	31	74	59	56 _A	71
10	3	28	34	148	—	60	56 _B	27
11	5	—	35	32	75	61	39	15
12	4	} 1	36	66	67	62	35	60
13	6		37	97	48	63	57	80
14	7	43	38	101 _A	99	64	58	63
15	8	73	39	146 _A	—	65	61	81
16	16	4	40	45	19	66	62	66
17	<i>Adesp.</i>	<i>Ad.</i>	41	47	20	67	63	82
	46 _B	13	42	p. 78	—	68	64	83
18	17	7a	43	45	16	69	65	21
19	18	24	44	46	19	70	67	68
20	98	96	45	47	20	71	68	38
21	51	14	46	33	17	72	69	35
22	19	54	47	34	18	73	70	36
23	20	55	48	48	62	74	71	37
			49	48n	—	75	72	39

E-Bgk.-Hil.] NUMERATION TABLES

<i>E</i>	<i>Bgk.</i>	<i>Hil.</i>	<i>E</i>	<i>Bgk.</i>	<i>Hil.</i>	<i>E</i>	<i>Bgk.</i>	<i>Hil.</i>
76	73	40	106	114	—	135	80	52
77	74 _A	41	107	116	—	136	90	88
78	77	48	108 _{1}}	118	—	137	76	49
79	78	50	109 _{2}}	—	—	138	74 _B	45
80	82	84	110	119	—	139	117	—
81	85 _A	57	111	120	—	140	74 _{Bn}	—
82	85 _B	58	112	121	—	141	75	46
83	102	—	113	122	—	142	81	47
84	103	—	114	124	—	143	91	89
85	83	85	115	125	—	144	92	90
86	84	86	116	126	—	145	99	97
87	22	32	117	127	—	146	115	—
88	100	98	118	128 _A	—	147	123	—
89	87	70	119	128 _B	—	148	130	—
90	88	—	120	129	—	149	132	—
91	89	87	121	131	—	150	135	—
92	93	91	122	134	—	151	136 _B	—
93	94	92	123	136 _A	—	152	137	—
94	95	93	124	145	—	153	138	—
95	96	94	125	140	—	154	139	—
96	101 _B	—	126	142	—	155	141	—
97	104	—	127	147 _B	—	156	143	—
98	105	—	128	149	—	157	144	—
99	106	—	129	151	—	158	146 _B	—
100	109	—	130	{ 36	44	159	147 _A	—
101	107	—		37	—	160	153	—
102	108	—	131	38	56	161	133	—
103	111	—	132	52	77	162	26 _n	88 _a
104	112	—	133	55	79			
105	113	—	134	79	51			

SAPPHO

<i>Bgk.</i>	<i>E</i>	<i>Bgk.</i>	<i>E</i>	<i>Bgk.</i>	<i>E</i>	<i>Bgk.</i>	<i>E</i>
1	1	6	5	11	12	16	16
2	2	7	7	12	13	17	{ 17
3	3	8	8	13	38		18
4	4	9	9	14	14	18	19
5	6	10	10	15	15	19	20

SAPPHO

[Bgk.-E

Bgk.	E	Bgk.	E	Bgk.	E	Bgk.	E
20	21	58	125	97	153	134	167
21	124	59	126	98	154	135	33
22	22	60	101	99	155	136	108
23	23	61	102	100	156	137	91
24	49	62	103	101	58	138	p. 148
25	50	63	25	102	159	139	p. 142
27	137	64	69	103	160	140	p. 153n
28	119	65	68	104	161	141	109
29	120	66	70	105	162	142	110
30	139	67	66	106	163	143	168
31	140	68	71	107	136	144	169
32	76	69	72	108	136	145	170
33	48	70	98	109	164	146	171
34	71	73		110	93	147	172
35	51	72	74	111	26	148	92
36	52	73	67	112	62	149	173
37	53	74	75	113	106	150	174
38	142	75	99	114	78	151	175
39	138	76	115	115	27	152	176
40	81	77	116	116	131	153	177
41	78	117		117	79	154	178
42	54	79	118	118	143	155	179
	160	80	100	119	144	156	180
43	140	81	57	120	145	157	181
44	87	82	127	121	107	158	182
45	80	83	128	122	59	159	183
46	83	84	129	123	60	160	54
47	95	85	130	123	61	161	184
48	55	86	121	124	165	162	185
49	83	87	123	125	28	163	63
50	56	88	122	126	29	164	186
51	146	89	105	127	90	165	187
52	111	90	135	128	64	166	188
53	112	91	148	129	30	167	189
54	114	92		130	84A	168	132
55	96	93	150	131	166	169	190
56	97	94	151	132	31	170	142
57	141	95	149	133	32		
57A	24	96	152		147		

Hil.-E] NUMERATION TABLES

Hil.	E	Hil.	E	Hil.	E	Hil.	E
1	1	30	51	58	125	86	122
2	2	31	52	59	126	87	105
3	3	32	58	60	124	88	135
4	4	33	56	61	101	89}	148
5	6	34	66	62	102	90}	
6	5	35	54	63	103	91	150
7	7	36	142	64	25	92	151
8	9	37	138	65	97	93	149
9	10	38}	81	66	69	94	153
10	12	39}		67	68	95	154
11	13	40	140	68	70	96	155
12	14	41	87	69	71	97	156
13	16	42	80	70	72	98	159
14	17	43	83	71	98	99	160
15	18	44	95	72	73	100	161
16	19	45	55	73	74	101	162
17	20	46	83	74	75	102	163
18	21	47	99	75	115	103	164
19	32	48}	146	76	116	103a	152
20	22	49}		77	117	— b	53
22	137	50	111	78	118	— c	96
23	119	51	112	79	100	— d	62
24	121	52}	114	80	57	— e	106
25	139	53}		81	127	— f	78
26	140	54	67	82	128	— g	27
27	76	55	141	83	129	— h	131
28}	48	56	24	84	130	— i	79
29}		57	120	85	123	— k	108

E	Bgk.	Hil.	E	Bgk.	Hil.	E	Bgk.	Hil.
1	1	1	8	8	—	15	15	—
2	2	2	9	9	8	16	16	13
3	3	3	10	10	9	17	17	14
4	4	4	11	68n	—	18	17	15
5	6	6	12	11	10	19	18	16
6	5	5	13	12	11	20	19	17
7	7	7	14	14	12	21	20	18

SAPPHO

[E-Bgk.-Hil.]

E	Bgk.	Hil.	E	Bgk.	Hil.	E	Bgk.	Hil.
22	22	20	71	68	69	110	142	—
23	23	—	72	69	70	111	52	50
24	57 ^A	56	73	71	72	112	53	51
25	63	64	74	72	73	114	54	{ 52
26	111	—	75	74	74			53
27	115	103g	76	32	27	115	76	75
28	125	—	77	76n	—f	116	77	76
29	126	—	78	114	103i	117	78	77
30	129	—	79	117	103	118	79	78
31	132	—	80	45	42	119	28	23
32	133	—	81	{ 40	38	120	29	57
33	135	—		41	39	121	86	24
34	<i>Adesp.</i>	—	83	{ 46	43	122	88	86
35		—		49	—	123	87	85
38	13	—	84 ^A	130	—	124	21	60
48	{ 33	28	87	44	41	125	58	58
	{ 34	—	88	119n	—	126	59	59
49	24	—	90	127	—	127	82	81
50	25	—	91	137	—	128	83	82
51	35	30	92	148	—	129	84	83
52	36	31	93	110	—	130	85	84
53	37	103b	94	Alc.	Alc.	131	116	103h
54	42	35		39	43	132	168	—
55	48	45	95	47	44	133	<i>Adesp.</i>	<i>Ad.</i>
56	50	33	96	55	103c		104	55
57	81	80	97	56	65	134	<i>Ad.</i>	129
58	101	32	98	70	71	135	90	88
59	122	—	99	75	47	136	{ 107	—
60		—	100	80	79		108	—
61	123	—	101	60	61	137	27	22
62	112	103d	102	61	62	138	39	37
63	163	—	103	62	63	139	30	25
64	128	—	104	62n	—	140	31	26
66	67	34	105	89	87	141	43	40
67	73	54	106	113	103e	141 ^A	57	—
68	65	67	107	121	—	142	38	36
69	64	66	108	136	103k	143	118	104
70	66	68	109	141	—	144	119	105

E-Bgk.-Hil.] NUMERATION TABLES

<i>E</i>	Bgk.	Hil.	<i>E</i>	Bgk.	Hil.	<i>E</i>	Bgk.	Hil.
145	120	106	160	103	99	176	152	—
146	51	{ 48 49	161	104	100	177	153	—
147	133 _B	—	162	105	101	178	154	—
148	91	89	163	106	102	179	155	—
149	95	93	164	109	103	180	156	—
150	93	91	165	124	—	181	157	—
151	94	92	166	131	—	182	158	—
152	96	103 _A	167	134	—	183	159	—
153	97	94	168	143	—	184	161	—
154	98	95	169	144	—	185	162	—
155	99	96	170	145	—	186	164	—
156	100	97	171	146	—	187	165	—
157	93 _n	—	172	147	—	188	166	—
158	—	97	173	149	—	189	167	—
159	102	98	174	150	—	190	169	—
			175	151	—	191	170	—

ALCAEUS

Bgk.	<i>E</i>	Bgk.	<i>E</i>	Bgk.	<i>E</i>	Bgk.	<i>E</i>
1}	1	18	37	35	158	50	82
2}	1	19	38	36	159	51	85
3	1n	20	42	37 _A	160	52	59
4	1	21	47	37 _B	51	53	169
5	2	22	20	38	53	54 _A	170
6	3	23	41	39	{ 161	54 _B	171
7	4	24	30		Sa. 94	55	124
8	5	25	50	40	162	56	125
9	6	26	{ 40	41	163	57	126
10	7		{ 84	42	164	58	127
11	8	27	21	43	172	59	86
12	9	28	10	44	167	60	128
13 _A	49	29	22	45	166	61	129
13 _B	13	30	23	46	123	62	<i>Adesp.</i>
14	12	31	24	47	168	63	Sa. 42
15	19	32	121	48 _A	83	64	87
16	165	33	133	48 _B	15	65	92 _A
17	36	34	157	49	81	66	25

ALCAEUS

[Bgk.-E]

Bgk.	E	Bgk.	E	Bgk.	E	Bgk.	E
67	31	90	174	112	65	135	46
68	45	91	54	113	66	136	108▲
69	88	92	18	114	80	137	136
70	89	93	57	115	95	138	109
71	90	94	58	116	96	139	177
72	137▲	95	132	117	67	140	110
73	32	96	79	118	97	141	35
74	55	97	92	119	48	142	111
75	91	98	175	120	52	143	112
76	173	99	62	121	98	144	119▲
77	44	100	63	122	99	145	113
78	137B	101	131	123	100	146	114
79	33	102	145	124	34	147	115
80	43	103	135	125	101	148	116
81	139	104	146	126	102	149	117
82	56	105A	147	127	103	150	{ 61
83	140	105B	148	128	138		{ 60
84	141	106	149	129	51▲	151	151
85	16	107	64	130	104	152	118
86	142	108	150	131	105	153	133
87	130	109	93	132	106	154	152
88	78	110	94	133	107	155	119
89	144	111	176	134	108		

Hil.	E	Hil.	E	Hil.	E	Hil.	E
1	1	12	21	24	55	36}	
2	2	13	10	25	173	37}	133
3	6	14	23	26	33	38	162
4	12	15	24	27	32	39	139
4a	25	16	157	28}	159	40	56
5	13	17	158	29}	159	41	49
6	37	18	169	30	Sa. 42	42	160
7	38	19	125	31	170	42a	143
8	42	20	92A	32	44	43	161
9	47	21	45	33	137B	44	163
10	20	22	88	34	124	45	164
11	40	23	90	35	41	46	167

Hil.	E	Hil.	E	Hil.	E	Hil.	E
47	140	60	85	73	18	86	131
48	141	61	87	74	50	87	125
49	16	62	8	75	15	88	58
50	142	63	83	76	57	89	132
51	84	64	43	77	168	90	63
52	91	65	172	78	135	91	145
53	130	66	79	79	126	92	144
54	78	67	22	80	86	93	146
55	174	68	137A	81	128	94	151
56	19	69	59	82	129	95	153
57	165	70	<i>Adesp.</i>	83	92		
58	36	71	166	84	175		
59	81	72	123	85	62		

E	Bgk.	Hil.	E	Bgk.	Hil.	E	Bgk.	Hil.
1	{ 1 2 4 }	— — 29 }	24 25 28 } 23n	31 66 4a	15 — —	48 49 50	119 13A 25	— 41 74
2	5	2	—	—	—	51	37B	—
3	6	—	30	24	—	52	120	—
4	7	—	31	67	—	53	38	—
5	8	—	32	73	27	54	91	—
6	9	3	33	79	26	55	74	24
7	10	—	34	124	—	56	82	40
8	11	62	35	141	—	57	93	76
9	12	—	36	17	58	58	94	88
10	28	13	37	18	6	59	52	69
12	14	4	38	19	7	60 } 61 }	150	—
13	13B	5	39	154	—	61 }		
15	48B	75	40	26	11	62	99	85
16	85	49	41	23	35	63	100	90
18	92	73	42	20	8	64	107	—
19	15	56	43	80	64	65	112	—
20	22	10	44	77	32	66	113	—
21	27	12	45	68	21	67	117	—
22	29	67	46	135	—	78	88	54
23	30	14	47	21	9	79	96	66

ALCAEUS [E-Bgk.-Hil.]

<i>E</i>	Bgk.	Hil.	<i>E</i>	Bgk.	Hil.	<i>E</i>	Bgk.	Hil.
80	114	—	112	143	—	144	89	92
81	49	59	113	145	—	145	102	91
82	50	—	114	146	—	146	104	93
83	48 _A	63	115	147	—	147	105 _A	—
84	26	51	116	148	—	148	105 _B	—
85	51	60	117	149	—	149	106	—
86	59	80	118	152	—	150	108	—
87	64	61	119	155	—	151	151	94
88	69	22	119 _A	144	—	152	154	—
89	70	—	121	32	—	153	—	95
90	71	23	123	46	72	157	34	16
91	75	52	124	55	{ 19 34	158	35	17
92	97	83	125	56	87	159	36	{ 28 29
92 _A	65	20	126	57	79	160	37 _A	42
93	109	—	127	58	—	161	39	43
94	110	—	128	60	81	162	40	38
95	115	—	129	61	82	163	41	44
96	116	—	130	87	53	164	42	45
97	118	—	131	101	86	165	16	57
98	121	—	132	95	89	166	45	71
99	122	—	133	{ 33 153	36 37	167	44	46
100	123	—	135	103	78	168	47	77
101	125	—	136	137	—	169	53	18
102	126	—	137 _A	72	68	170	54 _A	31
103	127	—	137 _B	78	33	171	54 _B	—
104	130	—	138	128	—	172	43	65
105	131	—	139	81	39	173	76	25
106	132	—	140	83	47	174	90	55
107	133	—	141	84	48	175	98	84
108	134	—	142	86	50	176	111	—
109	138	—	143	—	42a	177	139	—
110	140	—						
111	142	—						

LIST OF NEW FRAGMENTS

FRAGMENTS NOT INCLUDED IN BERGK'S EDITION OF 1882

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164	44		74
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	46		76
SAPPHO	47	ALCAEUS	77
	65	11	120
1A	66	14	122
35†	82	17	128†
36	83†	26	134
37	84	27	143*
38	85	68	153*
39	86	69	154
40	89	70	155
41	113A	71	156

FRAGMENTS NEWLY RESTORED *EXEMPLI GRATIA* FROM PARAPHRASES

ALCMAN	48†	147	51
14	64	154†	65
139	77	157	66
—	89	—	67
SAPPHO	90	ALCAEUS	80
	91		93
11	92	1	95
24	100†	4	96
29	107	28	97
30	109	29	121
31	110	30	133†
33	142	48	150

* Included by Hiller-Crusius

† Partly 'new'

INDEX OF AUTHORS *

- ACHILLES** ('Tatius') : 78; mathematician; A.D. 200? see *Vita*
 Acro : 163, 313, 426; Latin commentator on Horace; A.D. 180
Acūsilatis : 13, 383; mythologist; 550 B.C.
Adespota : 190, 286; anonymous fragments of Lyric Poets quoted by Bergk, *Poetae Lyrici Graeci*, vol. iii.
Aelian : 10, 26, 34, 44, 60, 104, 138, 146, 151; writer of miscellanies; A.D. 200
Aelius Dionysius : 29; lexicographer; A.D. 120
Aeschylus : 94, 340, 346; writer of tragedy; 485 B.C.
Alcaeus : 3, 58, 101, 113, 142, 143, 145, 157, 163-5, 181, 190, 222-3, 226-7, 230, 248-50, 253, 264, 267, 283, 286, 305, 309 ff.
Alcaeus : 390; writer of comedy; 390 B.C.
Alciphron : 153; writer of fictitious letters; A.D. 150
Alcmān : 3, 27, 41, 45 ff., 139, 165, 269, 289, 357, 383, 391
Alexander of Aetolia : 44; poet; 275 B.C.
Alexander Cornelius (Polyhistor) : 5, 23, 49, 113; 65 B.C.
Alexandrides, see *Anaxandrides*.
Alexis : 191; writer of comedy; 350 B.C.
Ammonius : 77, 86, 196, 231; grammarian; A.D. 390
Anacreon : 3, 17, 145, 149, 161, 165, 169, 173, 177-9, 183, 225-7, 303, 311, 315, 385, 416; lyric poet; 530 B.C.
Anaxandrides (sic) : 101; writer of comedy; 380 B.C.
Anthologia Palatina [A.P.] : 28, 44, 49, 158, 162-6, 174, 177, 249,

- 254, 280, 316; a large collection of Greek 'epigrams,' i.e. inscriptions and quasi-inscriptions, embodying the earlier compilations of Meleager and others, made by Constantine Cephalas about A.D. 920
Anthologia Planudea : 173, 280; a similar but shorter collection made by Maximus Planudes A.D. 1301
Antigónus of Carystus : 72; sculptor, writer on art, biographer; 240 B.C.
Antipáter of Sidon : 159, 165; epigrammatist; 150 B.C.
Antipáter of Thessalonica : 45, 139?, 165?; epigrammatist; 10 B.C.
Antiphánes : 153; writer of comedy; 365 B.C.
Anýtē : 165; a poetess, author of 'epigrams'; 280 B.C.?
Apollodórus : 10, 14, 51, 71, 121, 311, 409; chronologer, grammarian, mythologist; 140 B.C.
Apollonius (Dyscólius) : 61-3, 69, 70, 74-8, 85-8, 92, 96, 102, 120, 126, 190-5, 198, 200, 213, 220, 236, 270, 278, 292, 300, 321, 326-8, 340-2, 348, 352-4, 358, 372, 400, 406, 410; grammarian; A.D. 110
Apollonius of Rhodes : 12, 14, 59, 66, 155, 196, 203, 237, 297, 381, 383; poet; 260 B.C.
Apollonius (son of Archebius) : 77; grammarian and lexicographer; A.D. 1
Apostolius : 31, 152-3, 412; compiler of a collection of proverbs; A.D. 1460
Apuleius : 149; Roman philosopher and novelist; A.D. 130

* The dates are those of the *floruit*, i.e. about the 40th year

INDEX OF AUTHORS

- Aratus : 64, 379; didactic poet; 270 B.C.; see *Vita*
- Arcadius : 133; grammarian; between A.D. 200 and 600; the work on accentuation ascribed to him perh. belongs to Theodosius.
- Archilochus : 23, 37-9, 107, 155, 159, 167, 355, 397; elegiac and iambic poet; 650 B.C.
- Archytas : 119; of Mytilene; a writer on music; 330 B.C.?
- Arion : 136 ff.
- Aristaenetus : 200; writer of fictitious letters; A.D. 450
- Aristarchus : 75, 315; grammarian; 175 B.C.
- Aristides : 66, 72, 80-2, 108, 128, 159, 192, 250, 338-40, 360; rhetorician; A.D. 170
- Aristocles : 139; grammarian; 20 B.C.
- Aristophanes [Ar.] : 10, 31, 42, 73, 104, 138, 196, 206, 274, 311, 316, 352, 390, 399, 408; writer of comedy; 410 B.C.
- Aristophanes of Byzantium : 111, 315, 377; grammarian; 215 B.C.
- Aristotle [Arist.] : 10, 18, 46, 87, 158, 250, 266, 274, 308, 359, 399, 418; philosopher; 345 B.C.
- Aristoxenus : 7, 125, 161, 179; writer on music; 320 B.C.
- Arrian : 33; historian; A.D. 130
- Arsenius : 31, 81, 108, 359, 375; son of Apostolius; compiler of a collection of proverbs and sayings; A.D. 1500
- Artemidorus : 354; of Ephesus or of Daldia; a writer on dreams; A.D. 160
- Artemon of Magnesia : 179; a writer of unknown date
- Asclepiades of Myreia : 83; grammarian; 70 B.C.
- Athenaeus [Ath.] : 12, 16, 37, 46-8, 68-74, 82, 88, 92-4, 100, 106, 118-26, 132, 142-8, 151, 176, 183, 190-2, 226, 228, 240, 248, 253-4, 264-8, 278, 282, 301-3, 310, 314-6, 324, 332, 348, 358-60, 376-7, 386, 412, 416-24, 428; writer of miscellanies; A.D. 220
- Athenagoras : 104; Christian writer; A.D. 180
- Atilius Fortunatianus : 181, 256-7, 403; Latin writer on metre; A.D. 300?
- Ausonius : 153; Roman poet; A.D. 350
- Babrius : 306; writer of fables in iambic verse; A.D. 200
- Bacchelius : 43; writer on music; A.D. 320
- Bacchylides : 3, 165, 299; lyric poet; 470 B.C.
- Bekker's *Anecdota* : 73, 80, 86, 90, 94, 102-3, 121, 128-9, 154, 276, 302, 426; a collection of previously unedited Greek works, published 1814-21
- Berlin *Papyri* : 376; quoted by van Herwerden *Lex. Suppl. s. r.*
- Berliner Klassikertexte : 202-4, 238-46, 346, 414; vol. v. contains papyrus and vellum fragments of Greek poetry
- Bion : 200; poet; 100 B.C.?
- Boissonade's *Anecdota Graeca* : 345; a collection of previously unedited Greek works, published 1829-38
- Callias : 315, 377; grammarian; 250 B.C.?
- Callimachus : 177, 255, 279, 324, 381; poet; 270 B.C.
- [Callisthenes] : 222; historian; 330 B.C.; the extant works ascribed to him are spurious
- Carmina Popularia : 95; folksongs in Bergk's *Poetæ Lyrici Graeci*, vol. iii.
- Cattulus : 166, 187, 254, 283, 291; Roman poet; 60 B.C.
- Chamaeleon : 119, 179, 301, 315; Peripatetic philosopher and grammarian; 310 B.C.
- Choeroboscus, Georgius : 70, 121, 182, 193, 264, 301, 304, 321, 334, 355, 375, 386, 393; grammarian; A.D. 600
- Choricius : 292; rhetorician; A.D. 520
- Christodorus : 51; poet; A.D. 500
- Chrysippus : 58, 220, 234, 373, 381; the Stoic philosopher; 240

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- B.C.; the fragmentary work *On Negatives* is perh. not his
- Cicero : 170, 312, 313, 401; Roman orator and philosopher; 60 B.C.
- Clearchus : 177, 258; Peripatetic philosopher; 300 B.C.
- Clement of Alexandria : 12, 14, 28, 30, 33, 50; Christian writer; A.D. 200
- Cleomēnes : 177; a dithyrambic and erotic poet; 420 B.C.?
- Cramer's Anecdota Oxoniensia* : 51, 73, 76, 81, 85, 94-5, 100, 109, 114, 120-1, 126, 130, 187, 226, 243, 285, 288, 304-6, 326, 337, 342, 351, 357, 379, 384, 390-1, 400-1, 423; a collection of previously unedited Greek works from Oxford MSS., published 1835-7
- Cramer's Anecdota Parisiensia* : 33, 69, 76, 82, 111, 187-9, 267, 288, 340, 383, 393, 399, 407, 426; a collection of previously unedited Greek works from Paris MSS., published 1839-41
- Crates of Mallus : 45; grammarian; 170 B.C.
- Cratinus : 29, 43, 149, 153, 278; writer of comedy; 450 B.C.
- Cyrillus : 407; of Alexandria; author of a glossary; A.D. 420?
- Demetrius : 172, 224-5, 252, 274, 284, 290, 294-6; rhetorician; A.D. 50?
- Demetrius of Byzantium : 375; Peripatetic philosopher; 190 B.C.?
- Demetrius of Magnesia : 35; grammarian; 60 B.C.
- Demosthenes : 173, 295; the great Athenian orator and statesman; 340 B.C.
- Dicaearchus : 139, 315, 377; Peripatetic philosopher, historian, grammarian; 310 B.C.
- Didymus : 149, 231; grammarian; 30 B.C.
- Dio Chrysostom : 180, 236; rhetorician; A.D. 80
- Diodorus of Sicily : 19, 108, 145; historian; 40 B.C.
- Diogenes Laertius [Diog. L.] : 34, 308-10, 352, 364, 375; biographer; A.D. 220
- [Diogenian] : 258; grammarian; prob. not the author of the collection of proverbs under his name
- Dionysius of Halicarnassus : 32, 172, 180-2, 294, 312, 419; historian and grammarian; 20 B.C.
- Dionysius of Thrace : 293; grammarian; 125 B.C.
- Dionysius Periegētes : 331; geographer; 300 B.C.
- Dioscorides : 162; epigrammatist; 180 B.C.
- Diphilus : 153; writer of comedy; 310 B.C.
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- Epictates : 177; writer of comedy; 360 B.C.
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- Etymologicum Gudianum* [E.G.] : 85, 110-11, 114, 199, 277, 285, 300, 328, 378; etymological lexicon; A.D. 1100
- Etymologicum Magnum* [E.M.] : 63, 73, 85, 102, 110, 116-7, 120, 126-8, 130, 183, 191, 195-8, 234, 252-3, 265, 272-4, 277-8, 285, 289, 300-3, 329, 343, 352, 355, 369, 378-9, 382-8, 393, 401, 404, 407-10, 420, 424-6; etymological lexicon; A.D. 1200
- Etymologicum Magnum Vetus* [also called *Et. Florentinum* and *Et. Genuinum*] : 66, 88, 96-8, 104, 132-4, 194, 285, 376-8, 385, 388-9, 406, 410-12, 424; an etymological lexicon compiled under the direction of Photius c. A.D. 870
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- Euripides : 10, 64, 94, 183, 196, 272, 285, 299, 425; writer of tragedy; 440 B.C.
- Eusebius : 14, 18, 46, 138, 142, 310; chronologer [mostly survives only in Jerome's Latin version and the Armenian translation]; A.D. 305
- Eustathius : 28, 61, 68, 76-8, 87, 92, 101-2, 106, 117, 124-5, 130, 155, 188, 222-4, 231, 239, 250, 253-5, 279, 329-30, 333-5, 343, 350-6, 359, 384, 388, 391-2, 409, 419, 423-5; grammarian and historian; A.D. 1160
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- Herodotus [Hdt.] : 25, 107, 149, 186, 140, 394; historian; 445 B.C.
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- Hesychius : 10, 25, 29, 31, 42, 58, 62, 78, 98, 102, 112, 124, 128, 135, 183, 194, 198, 206, 224, 229, 248, 253-6, 268, 278-80, 302, 336, 344, 349, 352, 358-60, 375, 382-4, 390, 403, 406, 410-12, 415, 418, 426; lexicographer; A.D. 450
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